

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XX., No. 510.

NEW YORK: SATURDAY, OCTOBER 6, 1888.

PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Sweetness on the Pedestal of the Sadly Emotional Making Faces at Fate—The Dramatization of The Quick or the Dead—Why Beautiful Estelle Clayton Failed to Win Success as Barbara Pomfret—A Heart Story Without Action, and an Actress who Merely Rippled the Surface of its Shadowy Chasms—Audiences Want Concrete Pictures, not Abstract Truths—The Golden Silence in Acting.

Miss Estelle Clayton is as sweet as the ice on a plum cake.

If there is apt to be something heavy under that kind of sweetness still it is cake—and cake is better than cast iron.

She persists in doing that for which nature gave her no function, just as if sugar should try to shudder or plum cake fool with paroxysms.

Twice now sweetness has got up on the pedestal of the sadly emotional and made pensive faces at Fate.

Miss Clayton's Sad Coquette was a beautiful little drama, preserving a great deal of the unique romance of Rhoda Broughton's well-known story. But the heroine was as far from Miss Clayton's grasp as is the nebular hypothesis.

So is the Barbara of Amelie Rives.

On Monday night we saw a beautiful woman, quite as beautiful as the widow drawn by Mrs. Chanler, undertake to embody one of the most undramatic and morbidly sensuous characters which recent fiction has presented to us.

She could not do it.

To have won the least success in this experiment two things were necessary.

First: To avoid the animalism of the book, which, while it can be described, cannot be represented.

Second: Having left that out which made the book, to put something in its place that wouldn't unmake the drama.

Why should anybody put his head into the noose of this problem?

I'll tell you why.

First of all, Mrs. Chanler's sketch of "The Quick or the Dead" is a piece of work that, with all its extravagances, is original, forceful, independent and fascinating in theme and in treatment. The authoress herself is a genius, undisciplined but strenuous. She has something to say and she has said it her own way. She may have no literary discretion, but she has genuine tempestuous feeling; and she neither imitated the slack baked psychologists of Boston or the unleavened realists of London.

Discretion never yet wrote a book or built a stone wall. It is the virtue, not of the captain, but of the helmsman, the merit of the proof-reader, not of the poet. It comes with age; it isn't born with infancy in life or in literature.

To seize upon her work for stage representation was managerial, and not dramatic, sagacity.

And one thing was sure to come out of it, namely, that Miss Clayton's indiscretion would match Mrs. Chanler's.

To play Barbara Pomfret as "she is spoke" would require the lava of a Clara Morris and the snow of a Modjeska.

To say that Estelle Clayton could mix this fire and ice is to say that a sugared plum cake reminds you of the frosted peaks of the Great Range.

I have seen a woman as beautiful as Estelle Clayton put a lump of white sugar in the coffee of her talents and swear it represented Ruskin's sweetness and light.

I have seen—and so have you—handsome inadequacy lean up against a role and say she made it, vowing that a simper came out of a broken heart and moonbeams were identical with agony.

There is a wild heart-beat in "The Quick or the Dead." There is none in the play, because the transfer is flatly impossible without a heart.

We could forgive the Grecian mildness of a Lytton in the Possible Case, because Grecian mildness in plaster will do for a satire or a back garden when it will not answer for anything else. Dimples and Darlings lie scattered all along the roadway of the drama, but they never get into the fight.

Miss Clayton's sweetness had its first wrestle with the acute anguish of Rhoda Broughton's world-wide romance of "Good bye, Sweet-heart"—a romance in which the saddest of all human experiences is told with an unexcelled charm; in which the old, old agony of Juliet

and the old, old jasmine of Paul and Virginia are woven like rue and roses; in which the sunshine of Provence and the yellow butterflies of Brittany make you breathe dancing gold, and in which the clouds come up, the thunder mutters, the beck tinkles and love lies bleeding.

To get this heart story into action was a noble endeavor. It was done at the Union Square, and even then, despite the discouraging circumstances, it was seen and said by scores of unbiased spectators that had the heroine been anywhere within hailing distance of Mr. Eben Plympton's excellence the play would have been a romantic and emotional triumph.

Miss Clayton could not play the Leonore of that story. I doubt if she comprehended it. Certainly her plummet of talent never touched its depths. She was essentially and entirely a light comedy actress—as light as the Brittany

To say that the beauty of the woman who devalued it makes up for the deficiency is to say that the peg on your wall is as interesting as the picture that you meant to hang on it. What was the play written for?

I can conceive of no other possible purpose than to show the main motif of Mrs. Chanler's robust sketch.

What is the main motif?

This—A love that is lost and a passion that is present; an eternal loyalty and a passing impulse; cool honor and hot blood; superstitious dread and vital energy in a deep, mysterious soul struggle.

That's all, but struck there in the book as by a Doré in bold, clear lines.

I don't say that it can be shown on the stage as it is shown in the book. I don't know any actress whose delineative power is as strong as Mrs. Chanler's descriptive power. I don't know that grief for the departed has any place

or she should regard the paramount purpose of the scheme.

There is such a thing as having too many flowers at a funeral, and a topical song in a darkey's mouth is as much out of place in this form of story, if the dramatist is serious, as a banjo would be at a love feast.

To measure up the effect of Miss Clayton's representation is not a difficult feat. The auditor's interest was in Barbara and Deering. All the low comedy that interfered with it was impertinent and wearisome. It interfered with it continually to no purpose.

The interest in Barbara and Deering, when we did get to them, was not sustained by Barbara and Deering as we had them, for the reason that the interest attached to a purely subjective struggle in the woman's breast, and she could not make it objective.

Audiences are children. They want concrete pictures, not abstract truths.

merriment, music, dance and color, how charming she would be!

Looked at in anything she is singularly beautiful.

In the black dress of Barbara, she quite answered to the description that Mrs. Chanler gave of her heroine—nay, to the description that has been given of Mrs. Chanler herself.

But to look is not enough in such an exacting predicament.

The moment she began to be and to do, looks failed.

Her heart was not a bit torn by the misery and dread of her predicament. Instead of looking anguish, she looked *ennui*. Instead of that deep suffering which Coleridge calls—

A grief without a pang, void, dark and drear,
A stifled, drowsy, unimpassioned grief,
Which finds no natural outlet, no relief
In word, or sigh, or tear.

she manifested the restless annoyance of a woman who has been disappointed by her dressmaker.

Don't you know there are some wild, soft organ tones of melancholy that you cannot get out of a zither. The molian wall of true pathos is not bought at the dollar store, nor fixed up in the property room, nor put on the market by the dramatic agent, nor taught by the elocutionist.

A hundred girls will sing "Home, Sweet Home" for you, and you will look out of the window and wonder when Jones will come along. But the hundred and first—ah, why do you cock your ears? What is it swells up in you—what subtle, indescribable and magic influence has caught you? What is there now in the same tones, the same words, the same key and the same human instrument that has reached down and unlocked some guarded memories, and set them all ringing their sad, sweet bells.

Je ne sais quoi, my boy!

You have looked now and then into a tortured face across the footlights. Not a word came from it.

But you heard something snap!

This, in acting, is the silence that is golden. Did it ever occur to you that grief doesn't need an alarm and doesn't make one?

It was so still in the parquette on those occasions that you could hear your emotions rustle.

A golden girl like Clayton may have some iron in her blood, but she hasn't got any in her soul.

She can't agonize or oxydize or rhapsodize.

But like Beatrice, there was a star danced, and under that she was born in silver buskins.

Let her keep her blithe personality for something else than funerals. NYM CRINKLE.

Why the German was Excited.

An amusing incident occurred between the third and fourth acts of Philip Herne at the Standard Theatre on Monday night. The curtain had fallen when the MIRROR reporter strolled out into the lobby.

As he approached the door a very excited and wild-looking German, with fire flashing from his dilated eyes, rushed by him, vehemently exclaiming, "Vere is dot door-man! Vere is dot door-man!" The "door-man" referred to was calmly doling out return checks, and politely inquired of the German the cause of his excitement.

"Dere is a man in dere dot I want put oud!" shrieked the German.

"What for?" queried the door-keeper with a serious air.

In stentorian tones came the reply: "He breathed on me and I want him put oud."

A shout of laughter from the interested on-lookers nearly drowned the voice of the door-keeper as he explained that he could hardly eject a man from the theatre for breathing, and caused the complainant to retire in confusion.

Subsequent inquiry proved that the excitable German had occupied one of the rear seats, and a man whose breath was redolent of onions or perhaps imbued with the aroma of many drinks had been annoying him all evening by leaning over his back, and had met his remonstrances with flippant replies, which so worked upon his choleric nature that he took what evidently seemed to him the proper means to get rid of his tormentor.

Gilbert and Sullivan's new opera, The Yeoman of the Guard; or, the Merry Man and His Maid, was performed for the first time at the Savoy Theatre, London, last (Wednesday) evening, with Geraldine Ulmer, Mr. Temple, Mr. Denny, Mr. Brownlow and George Grossmith in the cast. The libretto is said to be somewhat serious in style, while the music is much more dignified in character than is usual in comic opera.



LLOYD BREZEE.

butterflies. She skimmed over the surface of its shadowy chasms, and just rippled it as a Summer swallow might.

Once more she did the same thing in The Quick or the Dead.

Now, will you tell me why a beautiful woman, with ample stage experience, with a distinct light comedy talent, with a singing voice and a beaming presence, with a narrow gauge of suffering and a soubrette's knowledge of the human heart, should undertake to deal with death and heart-breaks and remorse and the supernatural?

I should as soon expect Mr. Stuart Robson to expound Jeremiah, or Nat Goodwin to lead off in prayer, or a humming bird to screech for freedom, or Dimpfel to defy the lightning, or Clara Morris to play Peg Woffington.

I never saw a play so devoid of the thing for which the play was evidently written as is The Quick or the Dead.

on the stage. I cannot at this moment recall any instance of it that was not wearisome and trenching on the burlesque of Mr. Grave's "Sainted Maria."

The hard, cruel sense of an audience seems to insist that personal griefs of mortuary taint should not be paraded. They invariably smile at the widow's reference to the superiority of the first husband and tombstone tributes are proverbial for insincerity. All this may do terrible violence to the private sorrow of those who have buried love and hope in the grave, but the world asks you to bury the consideration of it in your own heart.

Therefore it is a perilous thing at any time to build a drama on such material, and when it is so built, nothing but the earnestness of a Morris or a Bernhardt can override popular objection to it.

But I do say that if any one tried to deal with Mrs. Chanler's sketch in its integrity, he

The theatre is a primary school where every infant doats on his tinted geography and spurns his moral philosophy.

What is called the education of the masses and the bending of the twig is only the attempt to get the human animal up from the apprehension of the concrete to the comprehension of the abstract.

It is done very slowly in the theatre.

It isn't done at all in The Quick or the Dead.

What is worse for the children it isn't undone. The geography is left out. They can't see and feel. They had to when they read the book. But when they come to the playhouse they expect to have it done for them.

If Miss Clayton would cut this kind of play and plunge into light, bubbling comedy with a short dress, a banjo, a yodle, a hop, skip and a jump, badinage, girlishness, touch and go

FIFTH AVENUE THEATRE—THE QUICK OR THE DEAD?

On the Frontier opened to a good house the Windsor on Monday. It is a melodram which recalls the palmy days of the O

STAR THEATRE—ZIG ZAG

Zig-Zag is a variegated collection of amusing incidents strung together for the purpose of exciting laughter only, and this it succeeds very well in doing. To the people whose risibilities are elastic and vulnerable, the skit is welcome boon; and this class was evidently the majority at the Star on Monday evening.

A Dark Secret was seen by a large house and the People's on Monday. The East-slo-

Gossip of the Town.

Fascination will be presented at the Fourteenth Street Theatre by Cora Tanne: and company this (Thursday) afternoon for the benefit of the fund for newspaper men who have been stricken with yellow fever in Florida. The gross receipts will go to the fund, as Manager Rosenquest has offered the use of the theatre and all the necessary adjuncts free.

Harrie' Academy of Music.

MATINEES WEDNESDAY AND SATURDAY.
Prices: 25c., 50c., \$1 and \$1.50.

The Giddy Gusher.



Among the prettiest homes in this part of the country are those owned and occupied by the actors. I had a visiting streak strike me the other day, and went off to visit some very good friends of mine who belong to the theatrical profession.

I made the acquaintance of Jack Ryley and his wife soon after their arrival in New York, and the best sort of friendship sprang up between us—a friendship that does not need constant tending, continual draught. There are lots of loves and likings in this world that you have to keep the blower up the whole time or the fire dies out.

I love my Ryleys. If we don't see each other, if we don't write, it goes on all the same. They forgive my erratic ways; they are sure of me, and I know, despite time and silence, I have only to meet them to find them warm, staunch, firm friends, unchanged and unchangeable.

They have been buying bits of ground and putting up Queen Anne cottages on it for some years out in New Rochelle. They went to housekeeping in one of these charming houses a long while ago. They notified me to come and see 'em at the time, and I've been threatening them with a visit ever since. The other Sunday, to their intense astonishment, I executed my threat.

If ever a house was fitted to its master and mistress the Ryley establishment fits Jack and Madeline. It is the cosiest, pleasantest, daintiest little home within a hundred miles of New York. It is furnished, like their friendship, with lovely things that will endure. Artistic carved woods, dainty silken hangings, nooks and corners full of restful shadow, a surprise of a piazza here and an odd extension there—you can stop in the house a week and, small as it is, discover some new place in it after your trunk is packed.

From their porch they can look off across the beautiful Sound for ten miles—sight so lovely of a Summer night that often during the one just past the tired proprietors returning, one from the opera at Wallack's, the other from the opera at the Broadway, have been beguiled of their weariness and found themselves doing the Romeo and Juliet business on their balcony till Phil Goucher's roosters or Bronson Howard's cow announced the breaking day.

I have seen Jack Ryley a proud commander on the deck of his yacht. I have seen him on his legs making a capital after-dinner speech to the delight of a dozen guests. I've seen him before the curtain receiving the plaudits of an enthusiastic audience. But I never saw him prouder or happier than when he came in the other morning with a huge tomato, a Siamese-twin tomato, whose growth he had engineered on his small farm.

Such little details as hoeing, top dressing, training, pruning, weeding and the like have been carefully avoided.

He planted this corn and said, "Self-made corn—corn that has come up and taken care of itself—is the most creditable." He never hoed it. He set out tomato vines and remarked that a self-reliant tomato could not be expected of a vine hedged round by the frames of an effete civilization.

He put out cucumbers and declared that an enterprising, ambitious cucumber needed no inducement from art to reach maturity with credit.

The outcome of this sort of agriculture has been corn on cobs the length of a cigarette; but Oh, Lord, how sweet! I helped myself to a dozen ears several times—every time it came on the table. The concentrated sweetness of a monster ear of wheat in one of those miniature vegetables, and as for tomatoes, a vine would straggle off behind a pumpkin and have a tomato as big as a quart bowl, thus showing the effect of neglect on different natures.

It's a proud household, and in one of the members I feel a pardonable interest. When they first pitched their tent in New Rochelle I donated a fox terrier for a watch dog and guardian over my friends. Her name was Tramp, for certain reasons well earned. She had but one end in life—the pursuit of flying objects. She would cart in a half ton of coals and loose bricks in a day in the wild hope that some one would throw them for her to chase.

I looked at Jack and Madeline—earnest, vigorous people who lacked employment after business hours—so I gave 'em Tramp.

Tramp has still the retriever strong within her, but she has developed aquatic ability that rivals a duck's. Ryley's yacht club is over a mile from the rowing club's float. Tramp trudges to the platform, plunges in, walks the water as she would the land, reaches the club house, looks it well over for her master. Not finding him, she whips down to the landing and paddles straight across to the house again.

This she will do several times a day, to the admiration of all New Rochelle.

Yes, Jack and Madeline Ryley have a beautiful home, in which they take great delight and richly deserved happiness. Madeline is one of those rare creatures—a thoroughly sensible woman, a very clever woman and a very lovely woman. I don't call to mind a combination of these qualities under any other head of hair.

J. H. Ryley is thrifty and generous. He has the good sense to take care of his money and the liberality to make it yield happiness to others as well as himself. He is the most entertaining guest and an extraordinary host. Two such people ought to keep house, and a marvellously charming home they keep.

Having got on my visiting legs, I started right off to Riverdale to "The Knolls," the fine residence of Mrs. Kate Rankin and her two beautiful daughters.

Don't tell me man ever rewards devotion. He never does. Thank God! children sometimes do, and in her two lovely girls Mrs. Rankin has some return for a life of self-sacrifice, hard work and untiring love.

How well I remember when ingratitude first cropped up in Kittie Blanchard-Rankin's life.

However, there is a little retributive justice in the hand of fate, and to day, though Kate Rankin is on the road, working very hard, her heart can turn with proud trust to the lovely home at Riverdale where two fond girls are living peacefully and hopefully, waiting for mother to come home.

Go on, old man, in your gay career. There are lots of boulders across your rocky road at present. It's sunset and shady night you are approaching. The obstructions will grow greater and the ability to avoid them decrease. You'll sit down on a fallen tree with dried leaves piled high about you one day. You will see the places in the road where companions turned off and left you. You'll be led by the smoke from some far off chimney to think of the home and hearth you deserted so long ago.

Through selfish tears of regret for lost comfort, you will see the delightful place I visited last week, and you'll probably head for it with all the speed your shaky old legs can make, and Kate will take you in, no doubt, and coddle you, and you'll have just as good a time as if you'd been the stav, prop and guardian angel of the place for twenty years.

So retributive justice ain't much, after all, for man.

Dear Kate—Bonnie Kittie Blanchard hand some Kate Rankin to-day—you have great cause for joy, after all's said and done.

The Riverdale home is a place to dream of, to sit down on the doorstep when you reach it and cry for joy about. And those jewels of girls, Dido and Trix are worth all the love and care of your mother heart.

Sweet, fair, guileless daughters; educated, accomplished, as content as kittens, living for home and mother.

It would be hard to picture in words the beautiful "Knolls" with its charms and its charming little mistresses; but like a Turner landscape in crimson and gold it glows in the memory of

THE GIDDY GUSHER.

London News and Gossip.

LONDON, Sept. 20

With the reopening of Drury Lane on Saturday evening the Autumn theatrical season will have commenced in earnest, and ere another fortnight has elapsed will be really and truly in full blast. New pieces of minor calibre are due at the Royalty and Comedy to night and to morrow respectively; but the note of preparation sounded by Augustus Harris—and loudly sounded, as is the Harrison custom—at Old Drury quite overshadow for the time being any common or garden curtain-raising production. If rumor lies anything less than usual the Drury Lane Armada will be rather a big thing of its kind. The Spanish Fleet has not as yet been seen by the general public, because, of course—except at rehearsals—it has not yet been in sight, but I can assure you that the Fight off Calais, the Fire ships and the Defeat of the Armada are, like Captain Cuttle's historic timepiece, equalled by few and excelled by none. "The Game of Bowls at Plymouth Hoe," in which Harris proposes to realize Seymour Lucas' Academy picture, under S. L.'s "kind supervision," and (of course) "by the special permission of the publisher," is also expected to knock the stuffing out of everything that has gone before. At the beginning of this week Harris bombarded the press with information concerning the new play, in which he is good enough to state apropos of his Auto da Fé scene that "the most ardent and earnest Catholics have consistently repudiated the abhorrent cruelties practised by the Inquisition under the domination and influence of the Spanish Crown," which is, of course, under the circumstances, somewhat soothing. I had intended to give you a sketch of the plot in advance, but have been asked to hold my hand till next week. Meanwhile you may overhaul your Charles Kingsley's "Westward Ho!" for a sim and certain scenes of Selous' T. P. Cooke-prize drama True to the Core—which was produced at the Surrey in 1866—and you will get the plot of The Armada, or as near thereunto as makes no matter.

The couple of curtain raisers above mentioned

are A Fair Bigamist, described as "a new play in four acts by W. Burford," which is to be put on to-night at the Royalty, and a new one-act play, entitled The Spy, by Cecil Raleigh, which goes on at the Comedy to-morrow in front of Uncles and Aunts. Excellent business is being done at this house, and Uncle Samuel French (who is interested) is rubbing his hands with glee, because he backed his own opinion.

On Monday the new Court Theatre, which has been built within fifty yards of its former site, will be opened "under the management of Mrs. John Wood and Mr. Arthur Chudleigh." Chudleigh is a smart young man who came on as acting manager for Clayton and Cecil during their Dandy Dick season at Toole's last year. It may be that he is in this connection somebody else's nominee, but he has brains enough and go enough to blossom into a full-blown manager on his own account if he once gets a fair start. The lessees claim for their new building that it is a sort of theatrical "heir of all the ages," inasmuch as they have, by careful study of their predecessors' failures, seen what to avoid and what to accept in the way of improvements. They will open with Grundy's adaptation of Bisson and Mar's capital farcical comedy, Les Surprises du Divorce. Grundy will call his version Mamma, and by all accounts it will be found if not too much calculated to bring a blush to the cheek of the young person just calculated to bring a blush to the cheek of the young person enough. Mrs. John Wood is cast for *la belle mere*, and is expected to create a sensation when she comes on as a coryphée. John Hall, who has bought the English rights of Les Surprises, etc., joins Mrs. Wood's company for the present at all events. It will be some months ere his new theatre—the Garrick, if you please—is ready for occupation. The company also includes Charles Graves and Arthur Cecil, and some girls who are clever as well as pretty. Mrs. John Wood starts well anyhow.

The usually ill-fated Opera Comique reopens next Thursday with a new comic opera called Carina, music by Julia Woolf, words by E. L. Blanchard and Cunningham Bridgman. Arrangements had, I believe, been made for the introduction of songs by Bob Ballyhooley Martin, but at the last moment Julia has shied at them, and insists that her score (which has been written many years) shall be produced in its native purity or not at all. The last nights of The Mikado at the Savoy have been anounced for some days, but up to now no official pronouncement has been made respecting the production of the new opera. A good deal more seems to be known about it on your side than either the public, or, for that matter, Gilbert and Sullivan themselves, are aware of. So I will not inflict upon you further details of the plot. Probably it will be produced on Nov. 10, but the one and only thing certain in this connection is that little Carte and his colleagues artfully continue all the time to make believe that the whole world is bursting with anxiety to know what is their next move. All I can say is that if this is really thus the whole world has hitherto been remarkably successful in concealing its curiosity.

Bracy's little speculation at the Avenue petered out on Saturday night, as might have been expected under the circumstances. Nearly every member of the company is of opinion that the collapse might have been averted if he or she, as the case may be, had been better advertised. Any sensible man who could buy these people at his valuation and sell them at their own might realize a good pile. One result of the collapse is that the Old Guard company have been summoned from their provincial tour and will come back to the Avenue on Oct. 1, the theatre being meanwhile swept and garnished and made beautiful to gladden the sight of the dulleads who are its chief patrons. Chassaigne's Nadjy, for which Vanoni has been engaged at £100 a week, has been put in rehearsal and "will be produced on an extensive scale during the Autumn."

M'yes.

I told you in my last that Charles Udden had been sent to prison for three weeks to purge himself of his contempt of court. Rumors are now flying around that the ingenious Charles has never had the key turned on him at all, but that all he did was to "pledge his honor" that he would come up when called upon—whereupon he was allowed to retire to his own apartments. He has this week been advertised to reappear at the Olympic as The Tiger on Sept. 29, when, of course, his "time" would be up. The name of the pawnbroker who took the "pledge" above alluded to is not given, which is perhaps just as well, all things considered. Edgar Bruce has issued manifestos stating that he alone and not Edith Woodworth is responsible for the action which led to Sugden's imprisonment. Some say Edith compelled Edgar to make this proclamation; others that he did it because he is "that good in his art." Others again—and among these you may include "yours truly"—say that the whole business is a mere advertising fake, though Sugden might doubtless have desired to pledge his honor for what it would fetch. The bare idea of anyone taking such a pledge is quite too dreadfully funny for anything.

Willie Edouin, who has plenty of pluck but

very little luck—in this country, at all events—reopened the Strand on Saturday with Mark Melford's farcical play Kleptomania and a modernized version of Byron's burlesque Aladdin; or, The Wonderful Scamp. Kleptomania was described by me upon its original production at a matinee some months ago. The part of the unfortunate Professor Andrew Smalley fits Edouin like a glove, and his tribulations and perplexities proved extremely diverting to the audience. Susie Vaughan scored as the Kleptomaniac, and the reception of the piece was unanimously favorable. Less happy was the resurrection of the old burlesque, the very name of which recalls so many happy memories of the palmy days and nights of the "merry little Strand." Edouin is funny as the Widow Twankay, and Alice Atherton is a charming and sprightly Aladdin; but it is ill digging up dry bones, and I'm afraid there's no money in this attempt.

Last Saturday there was no performance at the Lyceum either in the afternoon or evening owing, according to manifestos posted up outside the theatre, to Mansfield being down with acute rheumatism. Rumor happening to notice these placards as she passed by pretty soon set several of her thousand tongues in motion and stated first in one quarter that Mansfield would not be able to play for a long time; secondly that he had only abstained from playing because, as it was a fine day, he thought (being in England) that he ought to go out and kill something—if only time; and thirdly that the statements regarding the young actor's illness was only a blind for closing the theatre because of continued bad business. But in each of these statements Rumor as usual was only imitating Ananias. Mansfield was really ill, but on Monday he was well enough to reappear in that funeral play Dr. Jekyll and Mr. Hyde. On this occasion and somewhat late in his season, Mansfield put up a curtain-raiser. The piece in question had been written by Richard Davey, a journalist of considerable culture and some pretensions to play writing. It was called Lesbia, and was described as a classical comedy in one act. As played at the Lyceum it seemed to contain little that was classical and not much that could be called comedy. Under more fortunate conditions, however, it might, no doubt, have been tolerable and to be endured. For Davey is too careful a man to write absolute rubbish. It would seem that the heroine Lesbia, a part intoned by pretty Beatrice Cameron, madly loved the poet Catullus, but he (fickle bard that he is), having used up all the money and gifts that Lesbia had showered upon him, had secretly arranged to marry a rich but honest septuagenarian in order that he might happily rise to high offices of state. In point of fact the wedding is fixed for the very day on which the action of the play takes place. He comes to say farewell forever to the beaming-eyed Lesbia, who thereupon gives him a very bad quarter of an hour. Meanwhile a storm approaches and so terrifies the poet as he is about to be married that he stands up in the doorway of his late love's mansion. Lesbia, then set on by an old nurse, like the one who used to nurse Miss Julia Capulet, pretends that she never left Catullus, but that she is really grieving for the death of a sparrows which Catullus gave her. Catullus, re-entering for shelter, overhears this and is so stung to the quick that all his old love for Lesbia returns with a rush, and they are reconciled and embrace, while handmaidens of Lesbia pose prettily and hold wreaths of laurels over the young couple's heads. John T. Sullivan played Catullus with some melodramatic breadth, but in other respects the acting calls for no comment. Mansfield will next Monday week consign Dr. Jekyll and Mr. Hyde to limbo—that is, as far as London is concerned—and will put up A Parisian Romance, with which I hope he will have better pecuniary reward.

On Tuesday night the Moore and Burgess Minstrels commenced their twenty-fourth year at St. James' Hall, and celebrated the same with a special programme, comprising many new songs, several old wheezes and a burlesque melodramatic skit entitled Clothilde, or The Bruised Heart. This last, which bore internal evidence of American origin, proved to be a regular side-splitter. During the evening G. Washington Moore spoke a piece in the broadest American dialect I have yet heard him give off, and in very lively fashion thanked the public for its continued patronage. He wished that Burgess, who was at that moment in foreign parts, could have been present. He was sure that Burgess would have willingly gone in for a walk round.

Among general items I may mention that Joseph Arnold Cave, an old-time theatrical manager, lately of Sadlers Wells, has gone into bankruptcy; that Patti Rosa, the "American soubrette," talks of invading London at Christmas; that Sydney Grundy's adaptation of "The Dean and His Daughter," a book of the "As in a Looking Glass" type, is to be produced by Rutland Barrington at the St. James on Oct. 13; and that Freeman Thomas, of the promenade concerts, has taken Covent Garden for pantomime purposes.

Among other things threatened I find the revival of The Monk's Room on Oct. 2 at the Globe; Beau Gerard, a new drama by George Manville Fenn; also a new drama by C. Had-

don Chambers, author of Captain Swift, and the reopening of the Novelty as the Jodrell Theatre, with Mrs. Churchill's drill as manager and H. J. Sargent, who is known to you, I think, as business manager. And that's all up to now.

GAWAIN.

Comedy and Comedians.

Roland Reed was in a chatty mood when a MIRROR reporter met him the other day, and he proceeded to talk about comedies and comedians.

"Comedians' methods are most varied," observed Mr. Reed. "Still, true comedy is the representation of the humorous emotions and the presentation of situations and actions that appeal to the risible side of human nature, conveyed through the intonation and expression of the artist. By this I do not mean the efforts of the clown, who, by uproar and the making of grotesque faces, attempts to create a laugh. The comedian does not adopt such methods to please his audience, but by cultivation and study essays the portrayal of actual character—realization, not exaggeration, is true comic art.

"As an exponent of these views Joseph Jefferson stands easily first. The late Mr. Warren and John E. Owens were also illustrious examples of true comedy, and it has ever been my aim in my studies to as nearly as possible build on the same foundation they laid for their well-earned success and reputation. In my study of the character in The Woman Hater I have carefully banished from my mind every idea of exaggeration and sought only those legitimate efforts which alone can elevate comedy into art. I don't believe in working on the mistaken principle of many comedians that laughter, no matter how it is obtained, has the value of real appreciation from a cultivated audience. The man who goes through a horse-collar at a fair and throws the spectators into convulsions regards himself as a comedian; the clown at the circus who, with painted face and coarse jest, excites the risibilities of his audience in like manner, thinks himself a comedian; the man who tumbles into the presence of the audience through a skylight or by the intervention of a kick received at the wings, with his face covered with flour, receives a laugh, and straightaway calls himself a comedian—and so it goes, until the term comedian has become an abused one and has been applied by the unthinking to the most grotesque attempts to evoke amusement. These men are not comedians, but simply entertainers.

"To the student of dramatic literature, and to our American audiences, comedy means something entirely different. It means the same delicate portrayal of one side of human character and life and the same holding the mirror up to nature as tragedy means to the other. I think that if any of the distinguished gentlemen whom I have cited had been asked to what they chiefly attributed their success, they would have said it was largely to the fact that they never forgot that those before whom they exhibited their talents possessed the necessary amount of common sense and understanding to distinguish the true from the false.

"But to change the subject. Looking over some papers to day I ran across an old note which recalled to my mind my first trip with a traveling company. This is all I ever have had to remind me of it. A little incident happened at Port Huron, Mich., the description of which may amuse some of your readers, and certainly will recall old times and faces to many of the boys.

"It was in 1872. Dave Hanchett was our manager and Fanny B. Price the star. Among the company was that famous old antediluvian T. R. Hann, who used to boast that he played in the Ark exactly over the spot where Chicago stands now. Anybody who ever saw him had the spectacle stamped on their memory. He was one of the funniest sights on the American stage. Hanchett had put off paying my salary week after week, working up from the South, and I was determined to quit at the Port should we ever get there.

"I remember the last night as if it was only yesterday. We were playing in a hall over a store. It was Lucresia Borgia. I played Jeppo. Hann was Gubetta. In the third act of the play we were all sitting around as cavaliers and going through a jolly old time drinking and singing. Near me was a wine glass full of liquor which I took up, smelled and put away from me right off, as it had a mysterious odor. Just then poor old Hann came waddling on in his queer, loose-jointed way. His legs were rheumatic, as his voice was chromatic; but he would sing—nothing could stop him. He ambled over to the table where I had laid the glass down, picked it up, and began shouting:

Sir Peter, I pray you, come open your gates,
And let in some toasters I know.
With voice thick and strong, all thick puddle pates,
In chorus we'll chaunt, ho, ho!

With that he quaffed the liquor down. There was a noise at his mouth like a rocket exploding. He yelled, "Good G—!" It's coal-oil! and sank doubled up in a chair. I shall never forget old Hann's face as he fell. The audience roared, the curtain came down, but he was a mighty sick man after the dose he received."

Manager Edward J. Hassan one year ago bought the sole rights for One of the Finest from Gus Williams. The play was then a favorite comedy-drama abounding with striking incidents of everyday life in New York, but when it passed into the energetic management of Mr. Hassan he infused new life into the piece, and without changing the plot, added numerous features at considerable outlay. Chief among these is a North river scene in the fourth act. The tank used is described as the largest ever introduced upon any stage. Luigi Sorchi the hero of the Nile, who is said to be the champion swimmer of the world, performs marvellous feats in the water. On the pier a variety show is given, while the bats are gliding by on the river and bathers diving and swimming in it. The company numbers twenty-two people who have been carefully selected. The play is reputed to have done a very large business on the road since it opened in August last in Boston.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth Avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

SUBSCRIPTION.—One year, \$4; Six months, \$2.
ADVERTISEMENTS.—Twenty cents per line, space measure.
Professional Cards (3 lines), \$3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Boulevard St. (Fleet St.), London, England; Grande Hotel Kiosque, Paris, France; F. A. Brockhaus, Linienstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 20, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wien 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make a cheque and money orders payable to THE NEW YORK MIRROR.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK - - - OCTOBER 6, 1888.

Weigh thy value with an even hand.
Merchant of Venice.

* * * The New York Mirror has the Largest
Dramatic Circulation in America.

ANNOUNCEMENT.

The Christmas Number of the New York Mirror for 1888 will be published the first week in December. It will be a distinct and separate publication from the regular issue for the same week.

It will eclipse its predecessors in beauty, elegance, novelty, and artistic and literary merit.

Advertising rates and other particulars will be furnished on written or personal application to the Business Manager.

Actors Need Not Fear It.

Perhaps the silliest argument thus far raised against the Madison Square Dramatic School is that it will overstock the profession and take the bread and butter out of the mouths of men and women now in the profession.

Everybody must admit that the stage cannot be overstocked with trained talent. It will not follow, should the Madison Square School turn out fifty capable young actors and actresses every year or two, that a corresponding number of experienced professionals will have to step down and out.

The stage always has ample room for people with ability—they cannot be too numerous, and there are positions enough for them all. Unfortunately, all the men and women connected with the stage are not endowed with talent. It is the incompetent class which would have to give way in case the stage should be overpopulated.

But the professionals who think and say that the School is going to crowd out worthy players and bring about a reduction of salaries fail to consider the other means whereby, heretofore, the histrionic corps has been recruited. Callow amateurs have besieged managers time out of mind for an opportunity to get on the stage, and in many cases they have beaten down every barrier, penetrated the stage-door and succeeded in airing their ignorance or crudity before the footlights.

We do not remember to have heard it said that this method threatened the security of professionals, and yet more unskilled, unfit people have got into the profession this way than it is likely the Madison Square School will ever graduate.

Whatever may be the results achieved by the method of instruction adopted at the School, it is at least apparent that the profession will benefit by such an artistic filter. The rejection of unsuitable applicants is itself a boon in the discouragement it gives to persistent incompetency, while the practical, systematic training afforded those who show sufficient aptitude and endowment to pursue the stage career will, at all events, transfer the educational process from regular public performances to the preparatory instruction-room.

The public too often pays to see people who have not mastered the rudiments of acting. The audience have a right to demand a certain standard of skill and experience in those that come before them to exhibit their histrionic attainments.

Death's Harvest.

The death list in the profession this year has not only been large but it has robbed the stage of an unusual number of prominent and popular people. The grim reaper has cut a wide swathe and bared several conspicuous points of their artistic verdure.

When we glance back over this field of devastation we miss many a face which was familiar to the public eye.

Lester Wallace, long our leading actor-manager; William Warren, the pride of Boston; William Davidge, faithful and honorable old servitor of the stage; Ben Maginley, the embodiment of heartiness and geniality; Edward Aronson, the pink of managerial amiability; Fred Marsden and Bartley Campbell, yeoman workers in the cause of the native drama, and many others of lesser note, all of whom filled more or less useful places in the busy world of theatricals, fill out the melancholy list.

Let us all hope that there will be a decrease in the rate of professional mortality which, since the first of the year, has reduced the theatrical roster by fully one hundred names. Every loss of a good actor is a grievous deprivation to mankind.

The Dramatic Fund Scheme.

The peculiar tactics in vogue among our misguided friends of the American Dramatic Fund Association found characteristic illustration last week at the hearing before the referee of their application to dissolve the institution and divide up its money accumulations.

The counsel for the petitioning members—whose greed will lead them to pocket, if they are legally permitted, the funds which it is generally understood were collected for expenditure in charitable channels—introduced in evidence a letter written by Miss Fanny Davenport last March, which gave her views in respect to the proposed termination of the Fund at the request of the grab engineering committee. The ostensible object was to show that Miss Davenport had expressed herself as favorable, under certain conditions, to the plan of distribution.

Considering the facts that Miss Davenport now appears as an opponent to the selfish scheme, that the letter in question was written some time before the present action was begun, and that at that date Miss Davenport was not cognizant of the precise meaning and significance of the movement, the communication in question is totally irrelevant and entitled to little or no weight. Without doubt it will be so considered when the testimony is judicially reviewed.

Miss Davenport is a member of the old Dramatic Fund; she is rightly opposed to the dissipation of a large sum of money which was paid into the treasury to be expended in benevolent work; she is unwilling to receive a share of this charity fund booty, and she has the courage to dissent from the voice of the majority of her fellow-members, and make a stand against their endeavor.

In her righteous fight for a good principle we believe the actress has the countenance and sympathy of the profession at large. THE MIRROR most emphatically endorses her effort, which is in full accord with the plan of action we proposed at the time the subject of dissolving the Dramatic Fund was first broached.

There were but two fair alternatives for the Association to choose from: Either to continue to dispense their charity after the original plan, or, better still, to combine with the more active and efficient Actors' Fund, as specifically sanctioned by law.

But the majority having rejected both courses, and manifested a disposition to relinquish their trust and scatter their funds, it remains for the courts to decide whether they shall be allowed to consummate a moral injustice or compelled to fulfil their duty.

Two Hints.

It is neither wise nor courteous to introduce mutual acquaintances on the street, except under special circumstances that seem to demand it. The custom, which is a general one, we are sorry to say, among the profession, is almost as reprehensible as our silly national habit of "treating," and frequently it leads to as mortifying results.

In the first place, the introducer runs the imminent risk every time of giving mortal offense to two persons who may be inimical and have studiously sought to avoid just such a disagreeable *contretemps*. Moreover, an introduction should only be the result of a mutual desire. Some men possess the peculiarity of wishing to have a voice in the selection of their acquaintances. Promiscuous introductions are usually followed by recognitions, and recognitions are not necessarily mutually pleasant at all times and in all places. Furthermore, the custom is unnecessary; it is neither demanded by breeding nor sanctioned by politeness.

Many well-meaning people, laymen and actors alike, consider that it is a bounden duty to make people known to each other on the slightest provocation, whenever and wherever opportunity offers. Such

unfortunate people are amiable nuisances who constantly evoke the maledictions of their friends.

Another thing we have noticed that is common among actors is the inclination to practice an easy familiarity among themselves on short order. There is altogether too much slapping of backs, calling of Christian names, and general hail-fellow-well-met-iveness in certain walks of the profession. It is not manly, it is not dignified, it is not good sense. It is a relic of bohemianism—a taint of the assertive unconventionality which intelligent and self-respecting men have tried to root out of the profession in order that it might, even in minor matters, be wholly worthy of itself and of public esteem. Besides, familiarity should be held apart as the condition of friendship. Familiarities in friends are the signs of intimacy; in strangers they are the signs of ill-breeding.

Actors need not be prigs simply because they ought to regard the requirements of the accepted standards of deportment in private life. They have only to exercise their intelligence, discretion and nice sense of proportion to be all that their admirers wish them to be in respect to outward conduct.

The Scare Is Over.

The most alarming and distressing features of the yellow fever outbreak in the South have happily begun to disappear. Stringent precautionary measures have prevented a dreaded spread of the infection, while the favorable weather has materially reduced the danger and its chances of recurrence.

The lifting of strict quarantine regulations in most of the Southern localities where they had been maintained has again opened the regular avenues of railway travel and transportation.

No greater loss or inconvenience has been suffered by theatrical companies touring in the South beyond the occasional cancelling of dates and some little embarrassment in making railway connections. Now, however, the way is clear and it is probable that the whole injury suffered by the profession through the trouble will be trifling.

Those managers of stars and combinations who in the first stages of the scare took fright at the prospect and cancelled all their Southern dates probably have reason to regret it now.

There is every reason to believe that the "Solid South," which is never much agitated during Presidential campaigns by political excitement and turmoil, will yield a good harvest to the attractions that are early in the field.

Personal.

WHIFFEN.—Thomas Whiffen arrived on Sunday last on the *Servia*.

GORDON.—Amy Gordon, the prima donna, is looking for a season's engagement.

DALY.—William F. Daly, of the Daly Brothers, is reported to be dying in Boston.

MARLOWE.—A recent engagement for the Margaret Mather company is Virginia Marlowe.

BRAND.—John Brand has left the Duff Opera company to accept an engagement at the Casino.

COLEMAN.—Alice Coleman sails for Europe shortly, having accepted an offer to appear on the other side.

COULTER.—Frazer Coulter has been engaged by H. A. Rockwood for the production of *Held by the Enemy* at Wallack's.

THOMPSON.—Alfred Thompson left this city for Chicago early in the week. After his return he will probably sail for England.

SCANLAN.—W. J. Scanlan will begin a tour of twelve weeks' duration in England next Spring, opening in Liverpool at Easter.

MCCALL.—Lizzie McCall has been called to Buffalo on account of her mother's illness. She expects to return at the end of two weeks.

LANGTRY.—Mrs. Langtry, who sailed from England on the *Alaska* on Sunday last, has ordered a new play from Robert Buchanan.

LAWRENCE.—Emma Lawrence, of the Casino, has been cast for the role of Irma in *Nadja*, and is proving most acceptable in the part.

BARKER.—Richard Barker, who is to stage the new Gilbert and Sullivan opera at the Casino, arrived from England Sunday by the *Servia*.

SYLVESTER.—Louise Sylvester has been engaged by Mart Hanley for Harrigan's Park Theatre to act as understudy for Mrs. Annie Yeamans.

BURT.—Laura Burt has made a hit with a Belva Lockwood stump speech which she delivered in Fantasma. The skit was written by E. E. Kidder.

MANSFIELD.—According to a cablegram, Richard Mansfield had £300 stolen from a safe in Manager Price's office in the Lyceum Theatre, London, last week.

PALMER.—A. M. Palmer has moved to town with his family, and taken possession of his handsome city residence, No. 35 East Sixty-fifth street, for the Winter.

LAMONT.—Helen Lamont, prima donna of the Stetson Opera company, is stated to be meeting with marked success in the representations by that organization.

THOMPSON.—On Monday last Denman Thompson sent his check for \$300 to Mrs. Roger A. Pryor as his personal contribution to the yellow fever relief fund.

PLYMPTON.—Eben Plympton is to play his original part in *Among the Pines* on the road. On the production of the piece in this city last season he made a pronounced success in it.

REED.—Roland Reed recently made the banner jump of the season. He skipped from Montreal, Canada, to Atlanta Ga., over 1,800 miles, and missed only one night.

DELARO.—Hattie Delaro, formerly of The Queen's Mate company, was married recently to Mr. Barnes, of California. They are now on their wedding tour, bound for the Pacific coast.

ELOCUTION.—The Boston *Beacon* says, "When the right sort of training in elocution can be had, it is invaluable to the actor whether as a preliminary or as an adjunct to his career."

RANDALL.—Adelaide Randall has been engaged for the season by Manager Heinrichs, of the New American Opera company, which has been playing to remarkably large houses in Philadelphia.

CURRAN.—J. B. Curran, an old legitimate actor, for the past few seasons with Thomas W. Keene, died on Monday at his home in Cleveland. He was over sixty years of age, and was well known in the profession.

REHAN.—Mortimer Menges, an English artist, is painting a character portrait of Ada Rehan. When the picture is executed it will be etched on a plate three feet by two. It will be one of the largest etched portraits extant.

POTTER.—Mrs. James Brown Potter has added *She Stoops to Conquer* to her repertoire. She will open her season to-morrow (Friday) night at Newburg, playing Saturday evening in Elizabeth, N. J., and in Philadelphia on Monday.

HARTLEY.—Dr. William F. Hartley, THE MIRROR's universally-known and liked Philadelphia correspondent, came to town on Monday, accompanied by Dr. Whelan, for the purpose of attending the first performance of *The Quick or the Dead*.

MAPLESON.—Col. J. H. Mapleson has just published his memoirs in London. The book is said to be a most interesting collection of anecdotes about the famous artists whom the impresario has had to deal with in his forty years' experience.

CARLETON.—Contracts were signed on Tuesday by Messrs. Carleton and Rosenquest for the appearance of the Carleton Opera company at the Bijou for a long engagement, beginning next March. Myneer Jan will be produced in sumptuous style. A big run is anticipated for it.

FISKE.—Mary Fiske has had many offers to write plays since Philip Herne was produced. The latest comes from Mrs. John Wood, who writes Mrs. Fiske that she is very anxious to secure a comedy from her pen, to produce in London this season. Mrs. Wood says: "I will do more for your work than most women can do for another."

CHEATHAM.—Kitty Cheatham sang for the yellow fever sufferers one evening last week at a concert given at the Theatre Vendome in Nashville. From accounts given she received an ovation at the hands of her townspeople. After a pleasant vacation spent in Tennessee Miss Cheatham is now back in New York for the season.

LEWIS.—A suit brought in California by R. S. Colvin, a stenographer, against Jeffreys Lewis, reveals a peculiar state of things. Miss Lewis hired Colvin to see *As in a Looking Glass*, when Mrs. Langtry played it at the California Theatre, San Francisco, and take down the text. Miss Lewis refused to pay Colvin \$100, the price agreed upon for the theft, and so he has begun an action to recover it.

HALL.—Pauline Hall is meeting with marked success in her old part of *Erminie* in Boston. At night she plays and sings with her accustomed vigor and strength, and during the day astonishes the Hubberts by appearing on the streets on a Coventry bicycle, of which she is a perfect mistress. Miss Hall will assume the role of the Queen when *Nadja* takes the place of *Erminie* at the Globe.

TEARLE.—Osmond Tearle's tour in England is proving highly successful. On a recent occasion 3,187 persons paid to see him perform on one night. Mrs. Tearle has presided to the Memorial Theatre, Stratford-on-Avon, a portrait of her grandfather, William Augustus Conway, a celebrated actor and a contemporary of Macready. Mr. Tearle was in Birmingham last week.

SHERIDAN.—Emma V. Sheridan scored a great success on Monday night as the Baroness Chevalier, in *A Parisian Romance*. Her acting was the feature of the whole performance. A cablegram says: "She won the sympathy and admiration of the huge house of first-nighters so completely that they interrupted the piece with thunders of applause. The hit was most pronounced and unusual for a minor part, and Miss Sheridan is certain to have offers to stay here and act in that way for English managers."

BREZEE.—On the first page of this number we give a portrait of Lloyd Brezee, known as a clever journalist to hundreds of professional people. Mr. Brezee was always a true friend to the stage, arraying himself with the forces

which have its best interests at heart, and fearlessly standing on the side of the right, irrespective of consequences. Mr. Brezee has given up journalism and taken to management. Sol Smith Russell is the fortunate man whose interests are entrusted to the brilliant ex editor's care.

Letters to the Editor.

MANAGER KELLY ANSWERS MR. LACY.
ROYAL PRINCESS' THEATRE.
LONDON, Sept. 29, 1888.

DEAR SIR—In justice to the management of this theatre, as well as the excellent company engaged to present *The Still Alarm*, I can scarcely pass unnoticed the letter from Harry Lacy which you published in a recent issue of your valuable and readable journal.

The letter is evidently written for the self-glorification of Mr. Lacy and is a tissue of falsehoods from beginning to end. I regret to say that Mr. Lacy personally has not been a success in his career, and to prove this I send you herewith the notices from the *Standard* and *London Press* on the opening night his peculiar drawing and lifeless mode of speaking and his wooden gestures were laughed at all through the piece, and I was glad when the curtain rose on the fire scene, as I knew the horses would save that.

Having known Mr. Lacy in America I did not believe audiences here would stand him, and I had it distinctly understood and arranged that in case he failed to please he should give up the part. I think your readers will allow that after his reception on the first night and the notices he got I treated him very leniently when I permitted him to remain in the cast. If I had wanted to put anyone else in the part I had every excuse to do so. The fact is, against our own interest I allowed Mr. Lacy to continue on, as I did not wish to do anything to hurt him in America, although I knew his very appearance in our otherwise strong company was keeping money out of the theatre.

If I put his piece on in the best possible manner, to surround him with a complete London favorite and to do all in the way of advertising and publicity, the money could accomplish or experience suggest showed a desire to make Mr. Lacy a failure, then Miss Hawthorne's guilty. If after Mr. Lacy had been guilty, unceremoniously by the public and unceremoniously by the press to have stuck to him was to injure him, then Miss Hawthorne has treated him shamefully.

Mr. Lacy evidently came here quite puffed up with a sense of his own importance, and in the company of the theatre as though they had been a lot of sandwich-board-men. He has never let a single opportunity pass of telling them how great an actor he was and how very, very small they were, and as a consequence he is much beloved.

Anyone who is conversant with London actors will appreciate Mr. Lacy's truthfulness in calling the company a "mongrel" one. Harry Roke has been the leading lady of the Haymarket, the Adelphi, Criterion and other West End theatres. Fannie Leslie has for years starred in London and the provinces, and at Christmas is eagerly sought for by the management of Drury Lane and Covent Garden. Closely Richards is the leading character actress in London, and has been ever since her memorable run of 1,300 nights as Belinda in *Our Boys* at the Vaudeville. Harry Nichols, the celebrated Drury Lane comedian, and his wife, Mrs. Augustus Harris until his production of *The Armada*. W. L. Abington shares with E. S. Willard the honors in modern heavy parts. Bassett Roe is a great favorite whose services are always in demand with managers, and Harry Parker is one of the acknowledged leading character actors in this great metropolis. These are the ladies and gentlemen who compose what Mr. Lacy calls a "mongrel" company. Not a member of the company but receives a nightly salary as many recall as does Mr. Lacy and are seen just as often before the curtain, except when he takes on the real stars of *The Still Alarm*—the two horses.

It is exceedingly unfortunate for the author of the play, as well as the management of the theatre, that Mr. Lacy ever attempted the part in London, for the play itself would have stood a much better chance had it been led by a leading role player, and a more capable actor. But we were informed that Mr. Lacy's services were indispensable on account of his clever house training capabilities. Inasmuch as our other company, which opens in Liverpool, has two comedians, and is well trained (which reflects considerable credit on D. G. Longworth, who trained them in less than two weeks' time), we can well afford to lose the valuable services of Mr. Lacy, who is shortly coming to leave himself away from his imaginary London triumphs and his seven curtain calls.

I don't suppose that, eaten up with his own conceit, Mr. Lacy will regret the letter he wrote you, which was as uncalled for as untrue, but in the opinion of all well-thinking people he certainly should not be proud of it. With apologies for taking up so much of your valuable space, I beg to remain, with best wishes,

Yours truly,
Manager Royal Princess' Theatre.

THE LIBRETTO OF RICHARD STAHL'S SAID PASHA.
SAN FRANCISCO, Sept. 18, 1888.

DEAR SIR—In your issue of Sept. 8 there appeared an article under the heading of "Literary Hash," referring to my opera, *Said Pasha*, and I sincerely trust you will permit me to say a few words in answer to it.

In the first place I beg to call the attention to the fact that Mr. Karl Marbe (the author of the article in question) is very much mistaken when he says that I saw an opera or burlesque under the name of *Said Pasha* while in Europe and that I had written part of the libretto from memory and then requested Mr. Scott Marbe to rewrite the libretto. The plot of the opera is my own original idea, and I outlined the different scenes and asked Mr. Scott Marbe if he would write the libretto, and he gave me the idea out. To this Mr. Scott Marbe agreed, and, what is more, he gave me the title for the opera and also introduced two new characters. He told me that he would write the libretto in lyrics, and I undertook to write them myself, but as time was passing rapidly and my position here at the Tivoli Opera House required my closest attention, I found that I could not do this, and I gave up the idea and therefore asked Mr. Karl Marbe, who is at present a resident of San Francisco, if he would be willing to write some lyrics for me. Of course, I gave him my ideas as to what I wanted, and he has written the words to some vocal numbers in the score of *Said Pasha*.

I fully agree that the libretto is by no means as clever as if it had been written by Mr. Gilbert, but, under the circumstances, it is a very clever libretto. I have met Mr. Scott Marbe, whom I regard as a very clever playwright. I do not know of any American librettist who understands more about the stage. I think it is not only very pleasing, but also very clever, the libretto being not only silly, but full of bad grammar and execrable English, but I think it is an insult to the critics of the San Francisco press to say that the libretto will get "ripped up the back" by the New York and all other "competent" critics; which means in plain English that the San Francisco critics are not "competent" in Mr. Karl Marbe's eyes.

Experience has taught me that clever critics do not always understand how to write a libretto, and I was the lack of a good libretto which stopped me from having an opera produced three or four years ago, after the music had been released to the opera company and the date for its production settled.

No doubt there are clever librettists in America (Sydney Koefoed, for instance), but I have not had the luck to find a libretto who would consent to write a "perfect" libretto. I am almost daily in receipt of books with the author's request to compose music to it since my music in *Said Pasha* proved such a success. This reminds me that Karl Marbe knows better than to say that my opera was only a "tolerable" go here. The five weeks' business with *Said Pasha* was the biggest ever done at the Tivoli Opera House.

When I can find a good libretto I am willing to compose the music to it without one penny interest for my work. At present I am busily engaged upon the music of my new fantastic opera, *Irene*, or *The Sea King's Bride*, the libretto to which is by a celebrated French author. Truly yours,

RICHARD STAHL.

NEWSIEST, CLEANEST, MOST RELIABLE.

MONTGOMERY, Ala., Sept. 30, 1888.

DEAR SIR—Enclosed find post office order for \$4. for which be good enough to send me *The Mirror* for one year. I have purchased the paper for eight years and can truly say that it is not only the newest and most reliable, but also the cleanest theatrical paper I have read, and I have read all the theatrical papers published. While I have been so long a reader this is a great direct subscription, but if the same standard of excellence is maintained it will by no means be the last. Very truly yours,

FRANCIS B. PURDIE.

Managers Report Openings.

NEW ORLEANS, Oct. 1.—Howard company opened at Avenue Theatre last night to the capacity of the house in Dr. Jekyll and Mr. Hyde; people turned away.

DR. CHARLES L. HOWARD, R. J. LOWDEN.

ALTOONA, Pa., Oct. 1.—The opening of the eleventh Avenue Opera House with the *Flores* in *The Mighty Dollar* was a perfect success. Before 7:30 the standing room was visible. Premium prices were offered for admission. Stars, play and house scored a great triumph.

E. D. Gaiswold, manager.

LOWELL, Mass., Oct. 1.—The opening of the Huntington Hall to the limit last night. Largest advance sale known to the house at popular prices.

S. E. YOUNG, business manager.

The Usher.



Read him who can! The ladies call him, sweet,
—LOVE'S LABOR'S LOST.

The other day I met a young girl of sweet sixteen hurrying into the Grand Central Depot. In her hand she carried a lorgnette. Wondering what use the pretty miss could have for this attribute of quizzical feminine maturity, my curiosity found expression in a query.

"Why, I live in Irvington," she remarked, as if that answered my question. On my requesting a further explanation she added:

"Irvington people are rich and snobbish. We are new residents there. I've bought these lorgnettes to snub people with."

So many dooks and earls and siches have married into American families that one would suppose the proper application of aristocratic titles would be known to some few of our people. But it would appear not from a paragraph in a recent number of the London *Sporting and Dramatic News*, which is devoted to Messrs. De Mille and Belasco's successful play now finding popular favor at the Lyceum.

Says my contemporary: "Lord Chumley, we are told, is short for Lord George Cholmondeley, or Lord Chumley, and neither Mr. Sothorn, nor the authors of the play, nor the critics whose accounts I have read, seem to have the faintest idea of the fact that a Lord George Cholmondeley could never, under any possible combination of circumstances, be spoken of or to as 'Lord Cholmondeley,' or 'Chumley,' if the familiar pronunciation be adopted." The *News* further expresses astonishment that somebody among all those concerned in the production did not set this matter right.

But what would my esteemed contemporary have said had Messrs. De Mille and Belasco called their piece (as they originally intended) Lord Chumley; or, The Knight of Lumby Tum! The contemplation of that sub-title went to show that our authors did not know the difference between a nobleman and a civilian on whom knighthood has been conferred in recognition of some special service, and that they were on the point of mixing them up in one personage.

The English peers are dukes, marquises, earls, viscounts and barons. The eldest son of a duke, marquis or earl generally is designated by the old gentleman's second title. The other sons are by courtesy permitted to prefix their family names with "Lord."

But the mistake in the title of Lord Chumley has gone too far now to be mended. And as the public have come to regard Mr. Sothorn's delightful presentation of him with warm affection, its discovery is practically a matter of small consequence.

An estimable and distinguished woman in the profession, who has a pretty daughter just budding into womanhood, expressed herself very vigorously in my presence the other day regarding the now somewhat stale subject of Amelie Rives and her "Quick or the Dead."

"If I ran across Miss Rives I should feel like horsewhipping her," said she, with indignant emphasis. "I have used every possible care in guarding my daughter from pernicious literature. Lippincott's was one of the periodicals which I believed it safe to introduce in the household. This story came along, and before its debasing character was discovered my daughter had read it. Fortunately she is too young and pure-minded to understand the full extent of its nastiness, but I feel as if a snake had crawled in by my bedside, and that is why I consider that the author of 'The Quick or the Dead' has done me a personal injury."

The filthy tendency of a certain class of popular fiction at the present time is deplorable. Even the so-called "psychological" trash, with its nightmares of morbid fancy, is preferable to the nastiness of this species of society novel. Not only are the majority of these stories vile in theme but polluting in treatment. The infection has spread to such an extent that even enormities of the nameless order which branded the decadence of the Roman empire with eternal infamy are freely chosen as leading subjects. It is pleasant to turn from this mass of iniquitous rubbish and renew acquaintance with Fielding, Thackeray, Scott and Bulwer, and reflect that their stars will shine brightly when the current fictional offal is cast into the sewers of oblivion.

The statement that Berry Wall is going out in the leading role of His Lordship is amusing. It would be more or less interesting if it were true—but it isn't. The author of the play, Edwin Atwell, tells me that the report has no other basis than a jesting remark let

fall at a cafe in the course of a conversation with Berry. Of course the inevitable reporter was there, and likewise, of course, he promptly turned the joke into a half-column article for his newspaper.

Nordica Coming Here.

A handsome young man, faultlessly dressed and with a slightly Gallic accent, has been seen at the theatres and about the hotels the past few days. His name is C. P. DeGarmo, formerly well-known as a manager here, and he arrived on Saturday last from France. Mr. DeGarmo has settled in Paris permanently, and his visit here is a brief one, having a business object. He has become a veritable Parisian in taste, habits and manner.

"I have come over," said Mr. DeGarmo to a *Mirror* representative yesterday, "to transact some business with the Government in connection with the forthcoming Paris Exposition. It is going to be an immense affair. The French Government was highly pleased with President Cleveland's letter tendering the co-operation of this country, and American exhibitors will find every courtesy and facility afforded them."

"I am interested in several things. I have the honor of representing Nordica, whose success has been immense. She is booked up to next Autumn for the leading music festivals in England, for concerts and oratorio performances. It is more than likely that she will visit her native country next season, appearing in grand opera. If she comes here I shall accompany her to take charge of her business."

"Paris was just beginning to resume its wonted gaiety before I left. The theatres were opening for the regular season, chiefly, however, with revivals. Daly's opening night at the Vaudeville drew over \$800—I saw the books. Those were really large receipts for a first-night there. Bernhardt isn't seen abroad in the daytime. She is kept busy by the interviewers, who flock to her house daily. Her son, Maurice, recently lost his mother-in-law and gained a legacy of \$25,000 a year. He has gone into the business of buying and selling plays. There were not many Americans in Paris the past summer. Most of them went to London and tarried there. I shall return to France early in November."

Among his other ventures Mr. DeGarmo has become half owner of the Restaurant Pignon, a fashionable resort at Bongival, which boasts a famous chef.

Actors' Fund Jottings.

The Dramatic Bureau is reported to be in a prosperous condition. The Board of Trustees will hold their regular monthly meeting to-day (Thursday) at 2 P. M. At their last meeting Edmund C. Stanton was unanimously elected a trustee to fill the vacancy caused by the death of Edward Aronson. Dr. H. Pomeroy, of the Huron Street Hospital, Cleveland, Ohio, has generously volunteered to act as physician to the Fund in that city. Contributions of books for the use of the sick under the Fund's care continue to come in. Carrie Jamison, Adele Clarke and Julia Stuart are among the latest donors. The resolutions passed by the Board of Trustees after the death of Lester Wallack have been handsomely engrossed, appropriately framed, and are shortly to be forwarded to the family; meanwhile they are exhibited in the Fund's reading-room.

The La Tosca Receipts.

Klaw and Erlanger have been busy arranging a tabulated statement of Fanny Davenport's business in La Tosca at the Broadway Theatre, which has been the subject of much discussion.

It was found that the business for the eight weeks' engagement had been in the aggregate \$45,460.50 or an average of \$5,682.56 a week. This does not include the premiums paid for seats for the opening performance. These figures are based upon statements, duplicates of which are held at the Broadway Theatre.

Tony Pastor's Handsome New Theatre.

Harry Sanderson was busy putting away some of the big receipts of Tony Pastor's traveling company when a *Mirror* representative ran across him in the lobby of the Union Square Hotel the other day.

"Of course you want to hear about the theatre," he said. "I can tell you that it will positively open on Oct. 22 with Mr. Pastor and the same organization now on the road. They will play here for one week, and then the Sisters Twibell, Millie Hylton, Revue and Athos and Tom Costello, of the company, will sail for Europe by the *City of Rome* on Nov. 1, so that that one week will afford the only opportunity presented to New York to see the company intact."

"The delay in the opening of the theatre has been caused, as you are doubtless aware, by the determination on our part to make it thoroughly fireproof, and to that end it has been entirely cleaned out to the walls, all the flooring removed and brick and iron arches substituted in place of the wooden beams, the stage entirely reconstructed, and the decorations all made in plaster. In fact no wood has been used."

"When the house opens it will without a doubt be the handsomest vaudeville theatre in the world. The entrance is to be entirely reconstructed. The front will be a handsome portico with Corinthian columns, bevel plate glass doors, and colored glass transoms. The vestibule will be tiled with white marble and the walls decorated in plaster in low relief in appropriate subjects."

"The dressing-rooms, box-office and toilet rooms will be entirely reconstructed and an annex will be built on the side for gentlemen's comfortable retiring rooms."

"An iron gallery on the northern side of the building will run along its entire length, connecting with both floors with spacious iron stairways with an exit to Fifteenth Street. There will also be a large extra exit from the gallery to the main stairway of the Tammany Hall. The proscenium arch springing from the private boxes will be nine feet in width, and will be supported by four composite columns. The arch will be decorated in bas-relief, with a centre panel nine feet in diameter representing Terpsichore. The panel will be flanked on each side with medallions depicting Satire and Comedy."

"The curtain will be fireproof, and all the partitions will be in fireproof brick. The house will be lit by both gas and electric light; the handsome chairs will be hand-carved and covered in peacock blue crushed plush, the floors carpeted in velvet and the decorations in most rich and elaborate designs. All the carpets will be from Dobson, the iron work is made by Cooper, Hewitt and Co., the chairs from Demarest and Co., the asbestos work by the Johns Manufacturing Co., and the bas-relief by Robert Weir, while Edward Simmons will paint the scenery."

In the Courts.

THE DRAMATIC FUND'S PROPOSED DISSOLUTION.

The final hearing upon the application of the American Dramatic Fund Association for a dissolution was held yesterday (Wednesday) before Referee West. Stephen H. Olin was present in support of the application, and David H. Gerber, the associate of ex-Judge Dittenhoefer, appeared in behalf of Fanny Davenport, who is opposed to the proposed distribution among the surviving members of the Fund.

Three witnesses were called to substantiate the petition for dissolution. They were George Becks, the secretary of the Dramatic Fund Association, and Messrs. Coudock and Rogers, both members of it. It was their opinion that it would be beneficial to all the members if it was distributed. Mr. Coudock has been a member for twenty years and more. Mr. Rogers was in favor of it because he had paid in all about \$350 to the Fund, and did not think it was now paying a sufficient amount to its annuitants. Upon cross examination it appeared that although this witness had been a member for about eighteen years, he had only paid in some \$350. Last year each annuitant received not less than \$32. If the fund is distributed this witness will receive about \$60 for half of that amount which he put in. Upon cross examination, Secretary Becks was questioned concerning the meeting of the Fund in October, 1887. The minutes were put in evidence. It appeared that the Secretary at that meeting had stated that the resolution authorizing the dissolution of the corporation had been passed without proper discussion, and he was in favor of a reconsideration. Instead of a dissolution he was in favor of having the money added to that of the Actors' Fund of America.

Harrison Grey Fiske, the Secretary of the Actors' Fund of America, was called on behalf of Miss Davenport. After he had testified that the Actors' Fund was composed of actors and managers, and had a membership of over 1,800, Mr. Gerber offered in evidence the by-laws of the Actors' Fund. Mr. Olin objected to this upon the ground that he could not see that it was at all material to the issue. Then Mr. Gerber, in arguing upon the objection, stated the position which Miss Davenport had taken in the proceedings. The money in the treasury of the American Dramatic Fund—\$55,000—were made up chiefly of donations from parties other than members, and under the statute under which the proceeding was brought, the counsel urged, there was no authority for permitting a dissolution of a corporation of this kind by a division of the funds among the members. Miss Davenport's idea is that the only way in which the fund should be disposed of is to consolidate and unite it with the Actors' Fund of America, provision for which is made in the latter's charter, which was the only provision of law in reference to the disposition of the fund. It was a matter within the discretion of the court as to whether the dissolution should be permitted and upon what terms, and hence the counsel offered the evidence to show that the Actors' Fund of America had supplanted the old American Dramatic Fund, and he desired to show the solvency and standing of the former.

The referee decided to allow the testimony. Mr. Fiske testified that the Actors' Fund had over \$1,000 in its treasury, and during the past year had dispensed to the sick and needy between \$16,000 and \$20,000. He stated that the Actors' Fund included all the leading managers and a coterie of the country, and it not only aided its own members, but also all distressed members of the profession. The city authorities had adopted a plan by which a portion of the excise moneys are yearly given to the Fund, the amount for last year being nearly \$100,000.

Mr. Gerber showed to the referee that while it would be a pecuniary benefit to Miss Davenport to favor the dissolution, as her share of the fund would amount to over \$60, yet she considered that as it was a charitable fund it should be mingled with the charitable fund of the Actors' Fund of America.

The referee gave the counsel permission to put in briefs, and reserved his decision.

THOSE CLATTERING HOOPS.

Judge Barrett, of the Supreme Court, last week received some inside points as to the "horse effect" in William Gillette's play, *Held by the Enemy*, during a discussion upon an application made on behalf of the author of that play for an injunction to restrain Edwin Atwell, author of *His Lordship*, from using in his play that same feature. Colonel George H. Hart, who appeared in support of the motion, minutely explained to the court the production of the sound imitating the approach or departure of horses, and contended that his client had produced it originally, and it was now being used successfully in *A Legal Wreck* at the Madison Square Theatre, and as his invention was protected by a patent, he should have the privilege of using it exclusively, and all others should be enjoined from taking advantage of it.

The representatives of Mr. Atwell took the ground that inasmuch as Gillette based his application upon the fact that he was protected by a United States patent, the State court therefore had no jurisdiction over the matter and the injunction should be denied. Judge Barrett, after listening to the argument, held that the point made by the defendant's counsel was a good one, and denied the motion for the injunction. Mr. Gillette's counsel will institute proceedings in the United States Courts and endeavor to get the necessary injunction there.

A RECEIVER FOR O'CONOR'S PROPERTY.

James Owen O'Connor is in more legal troubles, and Judge Allen in the Court of Common Pleas has granted a motion for the appointment of a receiver of his property. This action was taken in a suit brought by Emma V. Crosby, who sometime ago recovered a judgment against O'Connor for services rendered, which has not been paid. She pre-

formed with his company while it was at the Star Theatre.

He was recently brought up for examination in supplementary proceedings in order that it should be ascertained whether he had any property that could be taken to satisfy the judgment. During that examination O'Connor made the assertion that he was receiving a salary of \$100 per week for nine performances at Koster and Bial's. That contract expired on Monday. He pays twelve dollars a week for rent. In addition to this he said that he had \$2,000 in the Emigrant Industrial Savings Bank, and held a second mortgage of \$100,000 upon property in this city, which had been given to him by his brother, State Senator O'Connor. During the past year he purchased from E. A. Stevens a place in Hoboken for \$2,500 but by an agreement with Louis Bergman, the latter is given permission to hold the property in consideration of paying the taxes.

When the examination was concluded a motion was made to have a receiver of O'Connor's property appointed. The Judge on Monday granted the motion. O'Connor acted as his own counsel during the proceedings.

ATTACHMENT GRANTED.

An attachment has been granted against the property in this State of Henry Blakely, the theatrical manager of Virginia, in a suit brought by John Till to recover \$140 upon a note. The allegation upon which the attachment was granted was that the manager was indebted to various persons for money due, and last week, when he was asked if he was going to pay the claim, stated that he would leave the jurisdiction of the court. It was asserted that he removed his property from the State for the purpose of avoiding the payment of the claims against him.

JOHN A. STEVENS SECURES AN INJUNCTION.

John A. Stevens instituted proceedings in the Supreme Court against Lotie Church, the actress, Henry Bradley, and Wm. Harris and John Rich, managers, to enjoin them from producing the play entitled *Unknown* at the Howard Athenaeum, Boston, where it was advertised to be produced on Monday next. Mr. Stevens claimed to be the author and sole owner of this play, and asserted that notwithstanding that the actress was aware of his rights in the matter, she insisted upon making all preparations to produce the play. Judge Barrett on Tuesday granted an injunction restraining the production of the play at any place without the consent of Stevens.

Mme. Modjeska's New Manager.

Al. Hayman has settled down at his up-town office. When shown the statement in a Sunday paper that Mme. Modjeska had signed for an American tour next season under his management, he said:

"That is not strictly true. No definite arrangements have been made, and I am not in the habit of making such statements, unless contracts are signed and delivered. Mme. Modjeska has, it is true, signed with me for a tour of eight weeks this season, beginning in January next, and embracing San Francisco and all the leading cities of the Pacific Coast."

"Negotiations are also pending and arrangements nearly concluded with Mme. Modjeska for a tour next season of the principal cities of the United States under my management. The desire to secure Mme. Modjeska is so great that I have been compelled to refuse time in New York, Philadelphia and Boston."

"Mme. Modjeska is now on her ranch in Santa Ana County, California. After her brief tour it is expected that she will sail for Poland to settle up her affairs, returning in time to open her next season about October, 1889."

"I have before me now," continued Mr. Hayman, "a letter from London in which I am offered munificent terms for a three months' season for Mme. Modjeska in England. I shall submit the proposition to her and await her answer regarding it."

The South is All Right.

The gradual subsidence of the yellow fever in Jacksonville and the reassuring reports from other points have combined to restore confidence to a great extent among those travelling managers who are booked down South in October. There really is no need for alarm now, and as railroad connections are again in working order, nobody who was in a state of doubt last week is likely to cancel now.

Frank Weldon, dramatic editor of the *Savannah Daily Times*, writes us as follows:

"Several letters and telegrams have come to me from managers inquiring if they incur any danger by filling dates in the South. Please allow me to state, for the information of all who are booked on this circuit, that there is not the slightest reason to cancel any engagement outside of Florida, save in Decatur, Ala., and Jackson, Miss."

"There is not a single case of yellow fever in Georgia, South Carolina, Louisiana or Texas, and at no point in Alabama or Mississippi, except those just mentioned."

"I may add that in Savannah, Charleston, Macon and Atlanta, business has been exceptionally good thus far, which is the history of the Southern box office in Presidential election years, when there is no excitement in this section over the political situation."

About to the same effect is the subjoined letter from Sanford H. Cohen, manager of the New Opera House at Augusta, Ga. He writes:

"Knowing that your valuable journal is at all times ready and willing to do whatever is of benefit to your subscribers, I write to show you the unnecessary alarm that has been caused by the fear and the prattle of alarmists in regard to the yellow fever. In a week or so, or by the latter part of October at the latest, the frost will have entirely killed out yellow fever, and there will be no danger to the people from the North, or dramatic companies, going into any section of the South. With the exception of Florida and one isolated point in Alabama and Mississippi, the South was never in a more healthy or prosperous condition than it is to-day, and managers should not allow themselves to lose their heads and commence canceling dates, even as far off as after frost. The business in the South promises to be very good, and managers should be careful and not become frightened without cause. The entire Southern circuit is united and would not bring a company into any section if there was danger. Of this fact companies can be assured that a majority of the managers controlling Southern theatres are

gentlemen who would not under any circumstances induce a company to come into this country were not every section of it perfectly healthy, or if there was the least fear of an epidemic reaching here. However, before the 15th of October Alabama, Georgia and South Carolina will have had frost, which always kills out every sign of fever."

Professional Doings.

—The season at Cicconati's Covey Island of the West closed on Saturday.

—Grace Addison, the singing soubrette, has been engaged for the Aladdin company.

—L. W. Nelson has become a member of T. H. Wainwright's new Passion's Slave company.

—Edwin Arden is reported to have made a pronounced success in *Harred Out* on the road.

—Walter Osmond has been engaged to play a heavy character part in J. K. Emmet's new play.

—Leon John Vincent has returned from St. Louis, and is looking for an engagement as stage manager.

—F. K. Anderson, a bright young treasurer and business manager, has not yet signed for the coming season.

—Tony Pastor reports that he is doing the largest business on the road that he has enjoyed in several seasons.

—The John S. Moulton Dramatic company, which play week stands only, is in need of some leading people.

—The Boston Idealists go to the Columbia Theatre, Chicago, this season, playing a two weeks' engagement, on March 11.

—The receipts of the yellow fever benefit performance of Lord Chumley at the Lyceum Theatre last week were over \$500.

—The Woonsocket Opera House at Woonsocket, R. I., is said to be one of the best one-night stands on the New England circuit.

—Francis Gaillard has been engaged for the Duff Opera company to fill the place left vacant by the retirement of John Brand.

—Frank L. Yerance has engaged William Gurney as stage manager and George Morgan as property master for the Rose Lila company.

—William Gurney is the business agent of the Kimball M. M. M. company in Capers. He is not connected with the Kimball Opera company as reported.

—The Dowagiac Opera House at Dowagiac, Mich., is looking attractions to play in percentage. The house has a seating capacity of 1,000.

—The Lillian Lewis company, now at the Theatre Vendome, Nashville, Tenn., offers an opportunity for a young leading man to secure an engagement.

—Kate Castleton produced *A Paper Doll* last week at Walnut Opera House, Syracuse. The local papers pronounced the piece to be superior to the average of the season.

—Some of the scenery and properties used in the production of *Gardiner and Randall's Uncle Tom's Cabin* will be sold by the Sheriff at Providence on Thursday next.

—The new Masonic Theatre at Nashville, Tenn., has passed under the management of K. W. Sykes, who is in want of attractions for Christmas and New Year's weeks.

—Fred Bryton will resume his season on Nov. 19, when he will most probably appear in this city in his new play, by Clay M. Green, which is as yet unnamed.

—Edie Elster will play in California on her tour during the present season, her managers having signed for her appearance at the Baldwin about the beginning of March next.

—The following people have been engaged to appear in *Among the Pines*: Eben Plympton, John F. Ward, Luke J. Loring, Leighton Baker, Katherine Howard and Rena Howard.

—John C. Fox and Thomas F. Watson have dissolved their partnership. The former goes with Berry and Fox, and the latter joins the *Dark Days* of a Great City company.

—William B. Blaisdell, manager of St. Pauline, has quite recovered from his recent severe illness and joined the company last Monday in St. Louis, where they opened to large houses.

—Etha Rowland is filling a temporary engagement with Ullie Akers, owing to the serious illness of Leonora Henson. Miss Rowland joins Charles Atholson's forces in November.

—The benefit to stage manager Charles Fain last week at the Chestnut Street Opera House, Philadelphia, was not numerously attended. Several outside subscriptions, however, brought the receipts up to a fair figure.

—The Princeps Opera House, at Winoona, Minn., has passed under new management, has cancelled all contracts made before Sept. 1, and is now managed by Campbell and Beach, the new managerial firm, are booking the time.

—The season of G. P. Russell's Hyperion Theatre at New Haven, Conn., opens next Monday night with the original Union Square Theatre stock company in *A Possible Case*, produced with the New York scenery and properties.

—Joseph Arthur will introduce the steam sawmill to the footlights next season. He has written a play around it. An interviewer recently observed him and said: "The actors are coming better, my lord," and that rising young steam dramatist eloquently replied, "Boss, boss!"

—Mrs. Kivalley has been sued by the Order of Cincinnati, a Cincinnati organization, for \$5,000 damages sustained by latter's alleged infringement on the copyright of *Rome Under Nero*. The suit was filed Sept. 1 in the U. S. Court at Cincinnati.

—The sale of seats for the opening of the Columbia Theatre, Chicago, with the Queen's Mass company Monday night, began last Wednesday, and in two days reached \$1,000, which is a larger showing for an advance sale than was that of Booth and Barrett.

—Joseph McKeever engaged the following people to play in *The Private Secretary* this (Fall) week at York, Pa., and in Washington next week: Harry Bates, Raymond Holmes, Sydney Cowell, C. I. Hall and wife, Mrs. Snyder, Adele Clarke, T. Joyce, John Auler and Mr. Bradley.

—Manager H. O. Huot, of the Grand Opera House, at St. Catherine, Canada, has purchased the theatre from the joint-stock company which built and owned it. Mr. Huot has remodelled the house, and has given orders to Sumner and Landis for a first-class drop curtain and new scenery. A number of excellent attractions are booked for the season.

—The Foreman and Morton Hermit company will give twenty five per cent. of the net receipts of each performance to the fund for the relief of the yellow fever sufferers. The benevolent project of this company began at Haddon on Monday last, and will continue until financial aid is no longer needed in the fever stricken section of the South.

—On Wednesday night of last week Frederick With, property man, met with a tragic death at the Amphitheatre, in Brooklyn. He fell through an open trap door, property room at the theatre, and broke his neck. Death was instantaneous. The coroner's jury rendered a verdict of accidental death, in accordance with the facts.

—The following people have been engaged up to the present time for Mr. Barnes of New York to be produced at the Broadway on Oct. 15: Emily Gray, Isabelle Brennan, Frankie Kemble, Edie Germaine, Helen Conley, J. H. Gilmour, E. H. Vandorrell, F. F. McCarty, Frank Russell, Alfred Kline, J. J. Hall, M. B. Snyder and F. Burdick. The scenery will be painted by Phil Gontchar.

—The books of the Chicago Opera House were recently shown to a newspaper correspondent. They recorded the fact that the receipts for the year beginning Sept. 4, 1887, and ending Sept. 3, 1888 were \$175,000, or an average of \$7,291.66 for each week of the calendar year. It is believed that this record has never before been equaled in this country. Preparations for the season have begun for the third of the series of Summer spectacular burlesques for the house.

—James E. Fenimore, manager of Herch's Opera House in Cincinnati, has sent Jane Kewenall, advance agent of the Little Tich company, for \$100,000 worth of contract. Recently, it is claimed, had requested for time at the People's last summer for a variety company to be represented and named to materialize on the date announced. It is claimed that Manager Herch will use Kewenall for a similar season.

—There is a little trouble in the Broadway company over a hat. It is the "business" of Harry Hawn, the comedian of the play, to snub his disheveled daughter out of the acts. Last week in Newark Mr. Hawn accidentally changed his property; but for Louis Hawn's right-darling Daniel. Of course, when the time came for his "business," Mr. Hawn snatched the elegant hat as ruthlessly as though it were his own "darling," and now a new hat is wanted.

—T. J. Farron's cheap bubble company are *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of bubble companies is *Bandaged Bound*. The season of this organization opened in Troy on Aug. 28, 1887, and since that time the performers have been continuous, without the loss of a night. Mr. Farron has bought the property from the Atlantic in the Pacific, and is now on the road.

—The danger of

NEW YORK MIRROR
ANNUALDirectory of the American Theatrical
Profession, for 1888.

SECOND EDITION IS NOW READY.

The ANNUAL is a unique book which every person
interested in the Drama should have.

CONTENTS:

Chronological Dramatic Record—
Giving in detail the dramatic events of every day in
the year 1887 in the United States, England, France
and Germany.**Necrology for 1887**—
Containing 154 biographical sketches of the actors, sing-
ers, dramatists, etc., that died during the year.**Dramatic Bibliography**—
Giving the catalogue of books published during 1887
and a list of the dramatic articles that appeared in
American and foreign periodicals.**The Text of the Inter-State Commerce Law**—
And a statement of its bearing on the theatrical busi-
ness.**A Complete List of Stars, Combinations and
Stock Companies**—
For the Season of 1887-88.**A Directory of the Theatrical Profession**—
The first ever published, giving the names and perma-
nent addresses of 4,027 professionals, including actors,
actresses, managers, playwrights, singers, and the per-
sons in every other line of business.**A Copious General Index and Six Full-Page
Illustrations**—THE MIRROR ANNUAL is a handsome octavo vol-
ume, 208 pages, printed on super paper, bound in cloth.

A FEW OPINIONS:

"The book is of pre-eminent utility, as it gives much
information within a brief compass, and has been edited
with conscientious care."—*N. Y. Tribune*."It is an honest and elaborate attempt to give the
American stage a year book as substantial as those which
are frequent in France and Germany. It is but little to
say that the Mirror Annual is broader in scope and bet-
ter made than the British 'Era Almanac'; it is even
worthy to rank with the solid French 'Annales du The-
atre et de la Musique'."—*N. Y. Evening Post*."It was a prodigious undertaking to get all this mat-
ter together. Many actors and actresses undoubtedly
find this a valuable work."—*N. Y. Times*."One of the most valuable contributions to the drama-
tic literature of America. As a work of dramatic
reference it has never been excelled."—*N. Y. Morning
Journal*."A most valuable book of reference for writers on the-
atrical subjects, as well as for managers, actors, etc."—
N. Y. Daily News."Full of valuable information for the profession, inter-
esting to the general public and likely to supersede the
catchpenny theatrical directories which mislead their
readers. We recommend it heartily."—*Spirit of the
Times*."Most valuable and interesting volume to all who are
connected with the theatrical profession."—*N. Y. Dis-
patch*."One of the most useful compilations of the present
year for the working newspaperman, the dramatic
critic, the manager or actor. Will be a go, because it is
needed and is well done."—*N. Y. Journalist*."The book will find ready sale."—*N. Y. Star*."The most complete dramatic annual ever issued in
this country."—*Home Journal*."A very useful and accurate book. A valuable addi-
tion to theatrical literature."—*Boston Journal*."Every one in any way connected with or interested in
the theatre should own a copy. No book of which we
know—contains so much good matter at so small a cost."
—*Boston Times*."The volume as a work of reference is invaluable."—
Boston Courier."The book is of interest to all who care to be acquaint-
ed with the course of events in the dramatic world, and
of real value to those who have practical relations with
the stage. So much information of various sorts is con-
tained in the book that the marvel is that it can be af-
forded for the price charged."—*Boston Transcript*."Indispensable to the theatrical profession."—*N. Y.
Journal of Commerce*."It is a surprisingly full record of every practical sort of
useful and interesting fact and incident of the season.
It is only remarkable that such a work has not earlier engaged
attention."—*Chicago Inter-Ocean*."The most complete directory of the kind ever issued in
this country. The information it gives is not im-
parted in chopped-off paragraphs, but in a clear, under-
standable manner. It is a trust of dramatic intelli-
gence."—*Brooklyn Standard Union*."It is a useful book."—*Brooklyn Eagle*."It is a complete book of reference that has been long
needed."—*Chicago Tribune*."It is the first pretentious work of the kind that has
been published. It makes a handsome volume and one
that will at once become a prime necessity in every the-
atrical and in every manager's grip, to say nothing of
the profession."—*Chicago Mail*."It is a wonderfully complete compendium of informa-
tion of all kinds. It has a full directory of all the actors,
actresses, managers and people connected with the the-
atre in the country. It has a mass of valuable informa-
tion about plays and their production and authors. It
embraces everything that has any bearing on the stage.
It is a most useful work for all libraries and for private
shelves as well."—*San Francisco Chronicle*."In it may be found the permanent addresses of thou-
sands of the theatrical profession. The chief aim of
this work is to furnish a medium whereby managers and
actors may freely communicate with each other, thereby
preventing the necessity of dramatic agencies."—*San
Francisco Examiner*."The most complete work of the kind ever issued."—
Norristown Herald."Of great value to all members of the profession.
Stands as another evidence of the enterprise of THE
MIRROR and its able editor."—*Atlanta Constitution*."The best and most convenient work of reference con-
cerning stage-folk ever published in America. Every
person interested in the drama must find Mr. Fisk's
Annual indispensable."—*Pittsburgh Post*."An elegant book. Of interest to all actors, managers
and dramatic reporters. The work has been well done,
and reflects credit upon the compiler and publisher."—
New Orleans Picayune."The Directory will be of value to the professor gen-
erally."—*Philadelphia Record*."Extraordinary that nobody has thought of making
such a book before. An excellent work. It will be a
necessity to everybody connected with the stage from
this day forth."—*Pittsburgh Dispatch*."Its contents reveal its value to all who have any
relations with the contemporary stage. Affords renewed
and grateful evidence of THE MIRROR's healthful growth
and enterprise."—*Buffalo Courier*."The best thing of its kind ever attempted."—*A. M.
Palmer*."Comprehensive and useful."—*W. J. Florence*."The most useful dramatic compendium ever pub-
lished."—*Dion Democrat*."I would not part from it for its weight in gold."—
William E. Sinn."Invaluable to managers, actors, dramatic critics and
all who take an interest in theatrical matters."—*Indiana
State Sentinel*."Will certainly be treasured hereafter by persons who
take an interest in the stage. Admirably planned."—
Newark Advertiser."Contains a variety of interesting data about dramatic
events during the past year."—*Philadelphia Ledger*."A book of comprehensive information. Has the
marks of careful and extensive labor, and covers its field
intelligently."—*Cincinnati Commercial Gazette*.

PRICE \$1.00; OR, BY MAIL, \$1.10.

Orders can be sent to THE MIRROR OFFICE direct,
or LEFT WITH ANY BOOKSELLER OR NEWS-
DEALER in the United States or Canada. In order-
ing by mail, send by cheque, P. O. order, postal note,
registered letter or express money order.THE NEW YORK MIRROR,
145 Fifth Avenue, New York.The Trade Supplied by any of the News Com-
panies.

the back a foot or so at the edge; through this
slit one's horrified gaze beheld a calico looking
shirt a good deal shorter than the ulster. A
black bonnet was on the back of the duchess's
head, and a black-spotted veil was about the
duchess's face, a black bumberel was in the
duchess's hand, and the hands were gloved in
cotton. Hurrah for the duchess! "Right you
are," said the driver, "and a queer old girl she
is, too. But Lord! all duchesses aren't like
that!"

Later the Duke of Wellington's palace was
pointed out. "The Duke is a goin' away,"
said the driver, pointing to a vehicle at the
door. This was open at the back, and therein
sat a magnificent creature in black tights. "Is
that the Duke?" I gasped. "Ha! Lord no,
miss, that's a servant!" I changed busses.
The driver had no respect for me after that,
and I felt it.

There are lots of ladies' tailor places here
with ship-shape gowns displayed in the win-
dows, but dear me, I don't see any of said
gowns worn. I think Americans must buy
them, and I shouldn't wonder. You can get a
dress stuff, fit and all, for just about what the
fit would cost in New York. English women
on the street certainly wear no such gowns,
and even duchesses, etc., do walk, for it was
in the paper the other day how Lady Some-
body was seized with vertigo while walking by
a corner I have often passed, and was very
sick, and the Princess of Wales sat up over-
night with her, so she was evidently very much
somebody. For all this proof that the some-
bodies do some times use their feet, the women
on the street are quietly dressed, and as for
evening dress! it has an air of being thrown
on.

One sees "aesthetic" people, too. At the
theatre the other evening I saw three visions
with fluffy hair and loose clinging gowns, and
I drew my breath at their loveliness, and
thought what a fool a woman is to gown her-
self in any style that does not cling about the
hips.

There is a material sold here—it will soon
get to New York, of course, and when it does,
sail in for it—called "Liberty" silk, cashmere,
muslin, mull, whatever it should happen to be.
The silk and silk mull is a dream! The white
is marble pure, and the texture softer than
ever was silk before. Great hats are made of
the mull, puffed softly all over brim and crown
and bent into queer shapes. Parasols, too,
are covered softly with the silk, which, about
the edge of the parasol, is bunched into great
puffs.

Queer blues, greens, ambers and reds come
in these stuffs, and they display gowns made
in one full piece—filled 'into the waist by a
Gretchen girdle-shaped space of shirring or
"smocking." Above this belt place the fullness
falls in a soft puff from the throat; below, it
makes the yielding folds of the trained skirt.
Not a train that marches around proudly after
you, but one that clings and slides and curves
and makes itself into Oscar Wilde circles when
you stand still. The sleeves of this gown are
evolved from the general puffs of the upper
waist—how, I could not tell. They are either
in one big loose puff to the wrist, there the
fullness being drawn in to smocking, or two
puffs are made by smocking at the elbow. A
pocket bag is swung by ribbons from your side.
You may wear stays or not, as you please—
and please don't.

The character of the skirt can be quite
changed by wearing under a stiff half trained
silk skirt, and making the back set out con-
ventionally, and still the gown is lovely in
virtue of the unique simplicity of the waist and
the exquisite softness of the material and the
purity of the color.

Did I speak of the neck? It's just cut round
to show fully the spring of the throat, and is
finished with a soft puff about the edge just
above the row or so of smocking that draws
all the waist's fullness into the neck.

I wonder if "smocking" is yet known in
New York. It's a modification of shirring—
a sort of stitch that leaves the goods drawn
into honeycomb squares; that's the simplest
stitch, but there are many elaborate varieties.
Smocking is put on everything. It's a more
ornamental way of getting rid of fullness than
is shirring, and just now it's the rage. Drapery
is smocked over the hips—result, unbroken
line there and yet plenty of stuff to draw into
folds below. Or the yoke of a blouse is all
smocking, which helps flat or bony chests and
leaves plenty of fullness to help the rest of the
figure.

I told you about feather parasols. How
about flower fans?—fans painted as if made
of great rose leaves held in one's hand to form
a fan. Fans, also, painted with a finish of
great pantries around the edge, and the edge
cut to the outlines of the pantries, as if one had
pinned flowers around one's fan, half above the
edge of it. This seems the latest fancy,
especially in black fans—a gorgeous tiger lily
or so stretches along the edge as if showing
half above it. Ye who can paint go in and do
it and get ahead of the fashion!

Before I close I want to say—pretty fans,
ditto sunshades, cheap dresses, and all the rest
of London, too!—I wish I were home.

POLLY.

Dockstader is prolific of novel advertising
schemes. On every pleasant day during the
present week he has a band of twenty-four
negroes on Broadway parading up and down
in single file. They are clad in bandanna and
Tippencanoe campaign suits, while the word
"Dockstader's" is conspicuous on their backs.

back, Louisville, Ky., 8-10, Nashville, Tenn., 11-13,
St. Louis, Mo., 14-16.
WILSON'S OPERA CO.: Louisville, Oct. 1-2, two weeks.
MINSTRELS.
DOCKSTADER'S MINSTRELS: N. Y. City Sept. 3-22.
FISHER'S MINSTRELS: Huntington, W. Va., Oct. 4, Iron-
ton, O., 5, Portsmouth, N. H., 6, Mayville, Ky., 8, Paris,
Ky., 9, Wiscasset, Me., 10, Lexington, Va., 11, Stamford,
Conn., 12, Danville, Va., 13, New Albany, Ind., 14, 15,
Versailles, Ky., 16, Frankfort, Ky., 17, Louisville, Ky., 18,
Georgetown, Ky., 19, New Orleans, La., 20.
GEORGE WILSON'S MINSTRELS: New Orleans, La., Sept.
30-31; Memphis, Tenn., Oct. 1-13.
GOODMAN, COOK AND DILLON'S MINSTRELS: Green-
boro, N. C., Oct. 6, Danville, Va., 8, Lynchburg, Va.,
Roanoke, Va., 10, Staunton, Va., 11, Charlottesville, Va., 12, Freder-
icksburg, Va., 13, Richmond, Va., 14-15.
GOODMAN BROTHERS' MINSTRELS: Cincinnati 30-week.
DAYTON, O., Oct. 8, Soldiers' Home, O., Lima, Pa.,
Hi HENRY'S MINSTRELS: Towanda, Pa., Oct. 4, Oa-
wego, N. Y., 5, Ithaca, N. Y., 6, Susquehanna, Pa., 8, Nor-
wich, N. Y., 9.
JOHNSON AND SLAVIN'S MINSTRELS: Bloomington, Ill.,
Oct. 4, Peoria, 5, Springfield, 6.
MCRAE AND YOUNG'S MINSTRELS: Birmingham, Ala.,
Oct. 1-10.
MCNULTY, KANTA AND ARNO'S MINSTRELS: Ripon, Wis.,
Oct. 4, Portage, 5, Madison, 6.
THATCHER, PRINCE AND WEST'S MINSTRELS: Read-
ing, Pa., Oct. 4, Wilkesbarre, 5, Scranton, 6.

VARIETY COMPANIES.
APPLE'S CO.: Sacramento, Cal., Oct. 5, 6.
AUSTIN'S AUSTRALIAN CO.: Pittsburg, Pa., Oct. 1-10.
BALDWIN BROS. CO.: Chattanooga, Tenn., Oct.
1-10.
GUS HILL'S CO.: N. Y. City Oct. 1-10.
HARRY KERNELL'S CO.: Brooklyn, N. Y., Oct. 1-10.
HOWARD ATHLETIC CO.: Baltimore Oct. 1-10.
HYDE'S CO.: Washington Oct. 1-10.
LILY CLAY'S CO.: Cleveland, O., Oct. 1-10.
MAY HOWARD'S CO.: Newark, N. J., Oct. 1-10.
Philadelphia 8-10, N. Y. City 15-16.
MOORE AND PERNYAT'S CO.: Troy, N. Y., Oct. 1-10.
OLNEY'S CO.: Troy, N. Y., Oct. 1-10.
PIZZARELLI'S CO.: Hoboken, N. J., Oct. 8-10, New
Haven, Ct., 11-13.
REILLY AND WOOD'S CO.: N. Y. City Oct. 1-10.
RENTZ-SANTLEY CO.: Boston Oct. 1-10.
SHEPHERD AND BLAKELY'S CO.: Wheeling, W. Va., Oct.
1-10.
TONY PASTOR'S CO.: Philadelphia, Pa., Oct. 1-10.
WORLD'S SPECIALTY CO.: Chicago Oct. 1-10.

CIRCUSES.
BARNUM'S CIRCUS: Paris, Tex., Oct. 4, Sherman, 5,
Gainesville, 6.
FOREPAUGH'S CIRCUS: Indiana, Pa., Oct. 4, John-
stown, 5, Erie, 6, Altoona, 7, Meadville, 8, Warren, 9,
Frank A. Robbins's Circus: Alexandria, Va., Oct. 6
HARRIS CIRCUS: Memphis, Tenn., Oct. 3-6.
IRWIN BROS.' CIRCUS: Bradford, Pa., Oct. 2-4, Sala-
manca, 5, New York, 6, New York, 7, New York, 8, New
York, 9, New York, 10, New York, 11, New York, 12,
New York, 13, New York, 14, New York, 15, New York, 16,
New York, 17, New York, 18, New York, 19, New York, 20,
New York, 21, New York, 22, New York, 23, New York, 24,
New York, 25, New York, 26, New York, 27, New York, 28,
New York, 29, New York, 30, New York, 31, New York, 32,
New York, 33, New York, 34, New York, 35, New York, 36,
New York, 37, New York, 38, New York, 39, New York, 40,
New York, 41, New York, 42, New York, 43, New York, 44,
New York, 45, New York, 46, New York, 47, New York, 48,
New York, 49, New York, 50, New York, 51, New York, 52,
New York, 53, New York, 54, New York, 55, New York, 56,
New York, 57, New York, 58, New York, 59, New York, 60,
New York, 61, New York, 62, New York, 63, New York, 64,
New York, 65, New York, 66, New York, 67, New York, 68,
New York, 69, New York, 70, New York, 71, New York, 72,
New York, 73, New York, 74, New York, 75, New York, 76,
New York, 77, New York, 78, New York, 79, New York, 80,
New York, 81, New York, 82, New York, 83, New York, 84,
New York, 85, New York, 86, New York, 87, New York, 88,
New York, 89, New York, 90, New York, 91, New York, 92,
New York, 93, New York, 94, New York, 95, New York, 96,
New York, 97, New York, 98, New York, 99, New York, 100,
New York, 101, New York, 102, New York, 103, New York, 104,
New York, 105, New York, 106, New York, 107, New York, 108,
New York, 109, New York, 110, New York, 111, New York, 112,
New York, 113, New York, 114, New York, 115, New York, 116,
New York, 117, New York, 118, New York, 119, New York, 120,
New York, 121, New York, 122, New York, 123, New York, 124,
New York, 125, New York, 126, New York, 127, New York, 128,
New York, 129, New York, 130, New York, 131, New York, 132,
New York, 133, New York, 134, New York, 135, New York, 136,
New York, 137, New York, 138, New York, 139, New York, 140,
New York, 141, New York, 142, New York, 143, New York, 144,
New York, 145, New York, 146, New York, 147, New York, 148,
New York, 149, New York, 150, New York, 151, New York, 152,
New York, 153, New York, 154, New York, 155, New York, 156,
New York, 157, New York, 158, New York, 159, New York, 160,
New York, 161, New York, 162, New York, 163, New York, 164,
New York, 165, New York, 166, New York, 167, New York, 168,
New York, 169, New York, 170, New York, 171, New York, 172,
New York, 173, New York, 174, New York, 175, New York, 176,
New York, 177, New York, 178, New York, 179, New York, 180,
New York, 181, New York, 182, New York, 183, New York, 184,
New York, 185, New York, 186, New York, 187, New York, 188,
New York, 189, New York, 190, New York, 191, New York, 192,
New York, 193, New York, 194, New York, 195, New York, 196,
New York, 197, New York, 198, New York, 199, New York, 200,
New York, 201, New York, 202, New York, 203, New York, 204,
New York, 205, New York, 206, New York, 207, New York, 208,
New York, 209, New York, 210, New York, 211, New York, 212,
New York, 213, New York, 214, New York, 215, New York, 216,
New York, 217, New York, 218, New York, 219, New York, 220,
New York, 221, New York, 222, New York, 223, New York, 224,
New York, 225, New York, 226, New York, 227, New York, 228,
New York, 229, New York, 230, New York, 231, New York, 232,
New York, 233, New York, 234, New York, 235, New York, 236,
New York, 237, New York, 238, New York, 239, New York, 240,
New York, 241, New York, 242, New York, 243, New York, 244,
New York, 245, New York, 246, New York, 247, New York, 248,
New York, 249, New York, 250, New York, 251, New York, 252,
New York, 253, New York, 254, New York, 255, New York, 256,
New York, 257, New York, 258, New York, 259, New York, 260,
New York, 261, New York, 262, New York, 263, New York, 264,
New York, 265, New York, 266, New York, 267, New York, 268,
New York, 269, New York, 270, New York, 271, New York, 272,
New York, 273, New York, 274, New York, 275, New York, 276,
New York, 277, New York, 278, New York, 279, New York, 280,
New York, 281, New York, 282, New York, 283, New York, 284,
New York, 285, New York, 286, New York, 287, New York, 288,
New York, 289, New York, 290, New York, 291, New York, 292,
New York, 293, New York, 294, New York, 295, New York, 296,
New York, 297, New York, 298, New York, 299, New York, 300,
New York, 301, New York, 302, New York, 303, New York, 304,
New York, 305, New York, 306, New York, 307, New York, 308,
New York, 309, New York, 310, New York, 311, New York, 312,
New York, 313, New York, 314, New York, 315, New York, 316,
New York, 317, New York, 318, New York, 319, New York, 320,
New York, 321, New York, 322, New York, 323, New York, 324,
New York, 325, New York, 326, New York, 327, New York, 328,
New York, 329, New York, 330, New York, 331, New York, 332,
New York, 333, New York, 334, New York, 335, New York, 336,
New York, 337, New York, 338, New York, 339, New York, 340,
New York, 341, New York, 342, New York, 343, New York, 344,
New York, 345, New York, 346, New York, 347, New York, 348,
New York, 349, New York, 350, New York, 351, New York, 352,
New York, 353, New York, 354, New York, 355, New York, 356,
New York, 357, New York, 358, New York, 359, New York, 360,
New York, 361, New York, 362, New York, 363, New York, 364,
New York, 365, New York, 366, New York, 367, New York, 368,
New York, 369, New York, 370, New York, 371, New York, 372,
New York, 373, New York, 374, New York, 375, New York, 376,
New York, 377, New York, 378, New York, 379, New York, 380,
New York, 381, New York, 382, New York, 383, New York, 384,
New York, 385, New York, 386, New York, 387, New York, 388,
New York, 389, New York, 390, New York, 391, New York, 392,
New York, 393, New York, 394, New York, 395, New York, 396,
New York, 397, New York, 398, New York, 399, New York, 400,
New York, 401, New York, 402, New York, 403, New York, 404,
New York, 405, New York, 406, New York, 407, New York, 408,
New York, 409, New York, 410, New York, 411, New York, 412,
New York, 413, New York, 414, New York, 415, New York, 416,
New York, 417, New York, 418, New York, 419, New York, 420,
New York, 421, New York, 422, New York, 423, New York, 424,
New York, 425, New York, 426, New York, 427, New York, 428,
New York, 429, New York, 430, New York, 431, New York, 432,
New York, 433, New York, 434, New York, 435, New York, 436,
New York, 437, New York, 438, New York, 439, New York, 440,
New York, 441, New York, 442, New York, 443, New York, 444,
New York, 445, New York, 446, New York, 447, New York, 448,
New York, 449, New York, 450, New York, 451, New York, 452,
New York, 453, New York, 454, New York, 455, New York, 456,
New York, 457, New York, 458, New York, 459, New York, 460,
New York, 461, New York, 462, New York, 463, New York, 464,
New York, 465, New York, 466, New York, 467, New York, 468,
New York, 469, New York, 470, New York, 471, New York, 472,
New York, 473, New York, 474, New York, 475, New York, 476,
New York, 477, New York, 478, New York, 479, New York, 480,
New York, 481, New York, 482, New York, 483, New York, 484,
New York, 485, New York, 486, New York, 487, New York, 488,
New York, 489, New York, 490, New York, 491, New York, 492,
New York, 493, New York, 494, New York, 495, New York, 496,
New York, 497, New York, 498, New York, 499, New York, 500,
New York, 501, New York, 502, New York, 503, New York, 504,
New York, 505, New York, 506, New York, 507, New York, 508,
New York, 509, New York, 510, New York, 511, New York, 512,
New York, 513, New York, 514, New York, 515, New York, 516,
New York, 517, New York, 518, New York, 519, New York, 520,
New York, 521, New York, 522, New York, 523, New York, 524,
New York, 525, New York, 526, New York, 527, New York, 528,
New York, 529, New York, 530, New York, 531, New York, 532,
New York, 533, New York, 534, New York, 535, New York, 536,
New York, 537, New York, 538, New York, 539, New York, 540,
New York, 541, New York, 542, New York, 543, New York, 544,
New York, 545, New York, 546, New York, 547, New York, 548,
New York, 549, New York, 550, New York, 551, New York, 552,
New York, 553, New York, 554, New York, 555, New York, 556,
New York, 557, New York, 558, New York, 559, New York, 560,
New York, 561, New York, 562, New York, 563, New York, 564,
New York, 565, New York, 566, New York, 567, New York, 568,
New York, 569, New York, 570, New York, 571, New York, 572,
New York, 573, New York, 574, New York, 575, New York, 576,
New York, 577, New York, 578, New York, 579, New York, 580,
New York, 581, New York, 582, New York, 583, New York, 584,
New York, 585, New York, 586, New York, 587, New York, 588,
New York, 589, New York, 590, New York, 591, New York, 592,
New York, 593, New York, 594, New York, 595, New York, 596,
New York, 597, New York, 598, New York, 599, New York, 600,
New York, 601, New York, 602, New York, 603, New York, 604,
New York, 605, New York, 606, New York, 607, New York, 608,
New York, 609, New York, 610, New York, 611, New York, 612,
New York, 613, New York, 614, New York, 615, New York, 616,
New York, 617, New York, 618, New York, 619, New York, 620,
New York, 621, New York, 622, New York, 623, New York, 624,
New York, 625, New York, 626, New York, 627, New York, 628,
New York, 629, New York, 63

Gleanings of the Week.

An actress, now travelling with Sol Smith Russell's company, contributes her views to the discussion that is going on in this column as to the creation of characters, in the following letter:

"As you invite the ideas of members of the profession regarding the theory advanced by 'Indignant Dramatist' in a recent edition of your valuable paper, concerning 'Actors creating character,' I beg leave to say a few words. Does the 'Indignant Dramatist' mean to assert that in all this enormity of humanity called the profession there are found no original thinkers? If a dramatist conceives a character, and wishes it presented in the best manner possible to the public, does he not use discretion and judgment in his selection of an actor to represent as closely as possible the character in mind?"

"According to his theory, were the smile of the organ-grinder carried out, all that is necessary for the actor is to commit the lines, and opening his mouth let the words flow forth without any regard to an intelligent mode of expression. Why is it that a play presented by one company may prove a failure, yet given with another cast—none of them seeing the original production—may be an instantaneous success? Are not these latter creators of the parts, and should they not receive the full credit due them for the careful thought and study given to each line?"

"In the event of a dramatist giving to an actor his conception of the characters to be delineated, carefully entering into each detail, then the actor is but the imitation; but where the part is taken singly and alone, and presented according to an actor's own instinct, he is surely the creator."

George Adams' role in He, She, Him and Her is that of a lad supposed to be about nine years old. A motherly old lady witnessed a performance of the piece in Chicago, and she was under such an illusory spell with Adams' make-up and acting as the small boy, it is gravely stated, that she sent him a number of boys' story books and a bat and ball, accompanied by a letter containing wise precepts and maxims for his future guidance. Mr. Adams returned his thanks to the good old soul for the unconscious compliment she paid him, and he broke the spell by informing her that he had sent her valued gifts to his little son in New York.

Washington Irving Bishop, writing to THE MIRROR from the City of Mexico, under date of Sept. 21, says: "My reception in the capital of Mexico has only been equalled in its enthusiasm and financial results by Patti. Herrmann, the juggler, has maliciously caused to be circulated many injurious reports concerning myself, in consequence of my having reached the cactus country before him." The Mexican papers substantiate Bishop's statements regarding his remarkable success. He recently gave an illustration of his peculiar abilities at the house of President Diaz. His first appearance at the National Theatre packed that house, at advanced prices. The exhibition created an impression of lively interest and curiosity.

"The Boston theatres are doing a booming business," said a disinterested manager, who had just arrived from the Hub. "Little Lord Fauntleroy heads the list. It is packing the Museum, and last week the orchestra had to play underneath the stage. Erminie's success, too, is tremendous, and the company is more than equalling its former popularity at the Globe. Then there is the Crystal Slipper at the Boston Theatre playing to packed houses. Dixey is doing a large business at the Hollis Street, and Annie Pixley is doing very well indeed at the Park. The funny part of it is, too, that all of these attractions are not on for a week or two, but are playing long engagements of six and seven weeks each."

A week or so ago E. A. McFarland, the son-in-law and manager of Denman Thompson, paid a visit to Swanzy, N. H., for the express purpose of inducing Mr. Thompson's father to come down to the city with three of his old cronies to witness a performance of The Old Homestead. It took a great deal of persuasion, but the old gentleman and his aged friends finally consented to come. All of them are over eighty years of age. Mr. Thompson being eighty-six. They will come to New York on a special car, and will be the guests of Mr. Thompson at the Westminster Hotel. They will occupy a box at the Academy of Music and see Denman Thompson "cut up," as acting is termed in the Swanzy vernacular. This event will take place in a couple of weeks.

The printed report that Osmond Tearle's English provincial tour had ended disastrously and that he would return to this country shortly lacks confirmation. At last accounts he was doing well on tour, playing to good business and receiving excellent press notices. The complexion of the rumor would imply that it originated in the malicious imagination of a newspaper writer.

Nebraska Managers Band Together.

A meeting of theatrical managers was held in Central City, Nebraska, last month, to consider the advisability of forming an association, whose objects would be to induce managers to co-operate in preventing "queer" companies playing in their towns, and to oppose any monopolistic circuit that might tend to hinder the coming of companies touring the West. The question of arranging a protective circuit so as to make it convenient and profitable for good companies traveling East and West to include the proposed towns in their route was also taken up. The following managers were present: A. A. Whitman, Fairmont, Neb.; W. Lloyd, North Platte, Neb.; R. Livesay, Wymore, Neb.; M. T. Bohman, Schuyler, Neb.; J. Winter, Wahoo, Neb.; W. H. Bettenger, Kearney, Neb.; J. A. Whitmore, Falls City, Neb.; Jonathan Chase, Weeping Water, Neb.; E. Brown, Central City, Neb.; R. S. Browne, Lincoln, Neb.; and W. V. Foster, Belleville, Kansas.

Among the managers who wrote, giving their hearty support to the cause, were Nath.

Hewitt, Culbertson, Neb.; R. B. Fulton, Red Cloud, Neb.; L. B. Leach, Wamego, Kansas; Ed. M. Lord, Sioux City, Iowa; D. B. Crosey, Fairbury, Neb.; W. B. Sloan, Nebraska City, Neb.; H. Bemis, Longmont, Col., and the Capital City Opera House Company, Des Moines, Iowa.

After considerable discussion it was decided that the Association should be named "The Opera House Managers' Protective Association" of Nebraska and adjoining States. The following officers were elected: President, E. Brown, of Central City, Neb.; Secretary and Treasurer, Robert S. Browne, of Lincoln, Neb.; Finance Committee, Jonathan Chase, of Weeping Water, Neb.; R. Livesay, of Wymore, Neb.; and W. Lloyd, of North Platte, Neb. The headquarters of the Association are to be at the office of the Secretary and Treasurer, People's Theatre, Lincoln, Neb., for the present term. Managers desirous of becoming members of the Association are expected to fill out and sign a blank form. This entitles the house which he represents to a page advertisement in the pamphlet of the circuit.

Helen Barry's American Tour.

"Helen Barry will open her season in Hartford, Conn., on Nov. 26," said Manager J. M. Hill to a reporter of THE MIRROR. "Miss Barry will then finish out the week in Bridgeport and New Haven. She will play her first engagement for a week in Boston. The Lady's Stratagem and a play called After are the productions in which she will appear."

"As you are aware, I brought Miss Barry to this country for the express purpose of having her open the Union Square Theatre, but the rebuilding of that house has been delayed by litigation, and, of course, the opening date cannot even be hinted at as yet. I am engaging a very strong company for Miss Barry's support. Milnes Levick is secured, and I am negotiating by cable for Charles Glenn, who was Henry Irving's leading man on his tour here."

Mr. Haworth Resigns.

For some days past Joseph Haworth has been considering the advisability of retiring from the cast of Philip Herne. On Tuesday he sent in his resignation to J. M. Hill, and it was promptly accepted. It involved the customary two weeks' notice.

Mr. Haworth's reasons for leaving the play are no secret. He claims that Mr. Hill has not lived up to the letter of their agreement. Mr. Hill claims that he has. Mr. Haworth says that he was to be starred in all advertisements, and Mr. Hill failed to give him the specified prominence. Mr. Hill says that Mr. Haworth has been featured in precisely the manner agreed upon.

Up to the present time Mr. Haworth has received no money for his work in Philip Herne. His contract calls for fifty per cent. of the net profits after all expenses have been paid. Up to this week Philip Herne has not drawn enough to recoup the original outlay—which was heavy—and meet the running expenses, including the author's royalties. Several weeks of hard work and no profits served to exhaust Mr. Haworth's patience, added to which he does not think he has received fair treatment all round.

Mr. Haworth has had several good offers to enter into other engagements, including one from A. M. Palmer. He will probably be drawing salary again before long.

Mr. Hill's serenity is not in the least disturbed by Mr. Haworth's notice of resignation. He believes there is a good deal of money to be made with Philip Herne, and the new arrangement will give him the monopoly of the profits when they come. He has no fault to find with Mr. Haworth, except in the circulation of grievances, which, Mr. Hill avows, are all imaginary. Frederick Paulding will take Mr. Haworth's part when the latter goes, and the manager believes that he will give an eminently satisfactory performance. He is studying it now. The rest of the cast will remain as it is.

Gossip of the Town.

Booth and Barrett played at the Chicago Opera House last week to \$25,000. Nellie Lyons Healy is on tour with Lavinia Shannon in The Mystery of Audley Court.

A benefit for the yellow fever sufferers will be given at the Eden Musee tomorrow (Friday).

W. F. Falk has been engaged to go in advance of the Lydia Thompson Burlesque company.

Dot Harrison has been engaged for the role of Zangar in Charles L. Andrews' Michael Strogoff.

John J. Jennings, a well known newspaper man of St. Louis, has joined the business staff of Dockstader's.

The Chicago Base Ball Club, headed by Capt. Anson, attended Dockstader's last (Wednesday) evening.

Laura Booth and Walter B. Woodall, playing leading parts in Under the Gaslight, will be at liberty on Oct. 28.

The first special Wednesday matinee during Mr. Sothern's engagement at the Lyceum Theatre was given yesterday.

Walter Gale's hit as Happy Jack in The Old Homestead continues. His performance is a feature in the representation.

A number of large theatre parties from Brooklyn and Jersey City are booked for Harrigan's Park Theatre during next week.

The Madison Square Theatre company opened its week's engagement at Denver, Col., on Monday night to over a thousand dollars.

William Blaisdell, Jr., the singing comedian and grotesque dancer, is in his second season with Skipped by the Light of the Moon.

Alexander Vincent, Ed Summers and O. Jenkins have been engaged for the New Uncle Tom company, which opens in Philadelphia on Oct. 15.

A matinee performance of A Legal Wreck will be given at the Madison Square Theatre on Oct. 18 for the benefit of the yellow fever sufferers.

Low Dockstader will sing a parody on "Pictures of Home" next week entitled "Pictures on the Wall." It will be illustrated with stereoscopic views.

The Lyceum Theatre company plays next week at the New Lyceum Theatre, Rochester, on a large certainty paid by the local stockholders of the house.

Running Wild, which will be seen in New York with John Wild as the star during Washington's Birthday week, is reported to be playing to large houses at every city visited.

Tom Webber has been engaged for Rose Coghlan's company. He played Michel in Jocelyn at short notice the other night, and gave a commendable performance of the role.

At every performance of Zig Zag thus far people have been turned away from the Star Theatre. The same has been the case at the Third Avenue Theatre where Corinne is performing.

T. H. Winnett claims the banner business at H. R. Jacobs' Thalia Theatre up to date, his Passion's Slave company having played to the capacity of the house at every performance last week.

Edwin Thorne has secured all rights for the production of the melodrama, The Right Man. The piece is now being played with great success in England. Manager Frank Irving, at Klaw and Erlanger's, is now making the route.

J. K. Emmet gives warning that the title of Fritz is his trademark, legally restricted to his personal use, and professionals must refrain under penalty from using Fritz as a title to plays, acts and specialties in any form whatever.

Edwin Forrest Lodge No. 3, of the Actors' Order of Friendship, will hold an important meeting at their rooms in the Broadway Theatre Building, on Sunday afternoon at three o'clock. All brothers of the Order are requested to attend.

The Rival Dramatic and Musical Association will give a vocal and instrumental concert and entertainment at the Windsor Theatre next Sunday evening for the benefit of the yellow fever sufferers. Manager Frank Murtha has given the use of his theatre free.

By a decision of the Circuit Court of the United States for the Southern District of New York the sole right to present the play Around the World in Eighty Days is vested in W. J. Fleming. Mr. Fleming gives warning that all parties infringing on his rights in presenting this play will be prosecuted.

Fashions, H. Grattan Donnelly's latest comedy, is stated to have met with pronounced success on the road. In the cities visited it has evoked the most favorable press notices and drawn large and well-pleased houses. It is spoken of as the best work its author has yet done. The effervescent humor, dash and sparkle of the production is strongly brought out by a clever company, including the Irwin Sisters, Hilda Thomas, Ella Jerome, Lillie La Verde, Charles V. Seamon, George Murphy and Charles Sawtle.

The Boston Ideas will open their season under the management of W. H. Foster at Troy on Oct. 15. The company includes Zeile De Lussan, Pauline L'Allemant, Signor Porisatti, W. H. Merton, Minnie Dillthey, Helen Dudley Campbell, W. H. Clark, Frank Baxter, J. C. Miron and Clement Bainbridge, besides a chorus of twenty-five and an orchestra of twenty. Mile De Lussan will create the title role of Queen Topaz in this country at Buffalo on Oct. 22 and the repertoire will include Lakme to be revived in November, Faust, Daughter of the Regiment, Bohemian Girl, Martha and other operas.

This is the last week that the playhouse at the corner of Thirtieth Street and Broadway will be known as Wallace's. On next Monday the name will be changed to Palmer's. The programme for the first season, as far as it is outlined, will be as follows: The Coquelin-Hading company for three weeks in a repertoire of modern and standard French plays; Oct. 29 Held by the Enemy, which is given a place at Palmer's, instead of at the Madison Square Theatre as originally intended; Nov. 12, Mary Anderson, for six weeks, and Dec. 24, Mrs. James Brown Potter for eight weeks, which will be devoted, it is understood, to a production of Antony and Cleopatra. The major portion of the balance of the season, as well as the Summer, will probably be filled by Colonel McCaul's Opera company.

The latest novelty in amusements is the six days' rowing race on the newly invented "Roadsculler," or land rowing tricycle, which begins at the Madison Square Garden on Sunday evening next. The novel contest will present an aggregation of the champion oarsmen of the world, fourteen world-renowned scullers having entered the race. The cash prizes, amounting to \$10,000, are larger than ever competed for in a rowing tournament. This is the first important race on a roadsculler in this country, but in England racing tournaments have been held that filled the largest exhibition halls. The management of the six days' race at the Garden is in the hands of C. H. McConnell, of Chicago, a gentleman well qualified for the position.

The following is the full company supporting Mr. C. H. McConnell and Mr. Hading, which opens its engagement in this city at Palmer's, formerly Wallace's, next Monday night. From the Vaudeville, Paris, M. Abel; from the Gymnase, M. Duquesne, M. Borel and Mme. Jenny Rose; from the Gaité, M. Dror; Jean Coquelin, his; from the Odéon, M. Ramy and Mme. Marguerite Baret; from the Michel, St. Petersburg, M. Stuart and Mme. Bertha Stuart; from the Porte St. Martin, Paris, M. Boulanger and Mesdames Pauline Patry and Renee Lemerrier; from the Ambigu, Mme. Berthe Gilbert, Mme. Marguerite Murgere and Mme. A. Kerich. The repertoire for the first week will be as follows: Monday night, La Joie Fait Peur and Les Precieuses Ridicules; Tuesday night, Le Maître de Forges; Wednesday, L'Aventurier; Thursday, Gringoire and Le Deputé de Bombignac; Friday, Les Surprises du Divorce and Saturday, Don César de Bazan.

Entirely Practical.
New Orleans Picayune.

The Picayune has received the seventh Annual Report of the Association known as the Actors' Fund of America, incorporated by the State of New York June 8, 1882. This organization, located at No. 145 Fifth Avenue, with offices and reading rooms—where the Picayune can always be found on file by our friends of the dramatic profession—is entirely practical in its workings, which are on business principles, and it is probably the best association ever formed in this country for the benefit of actors and actresses in distress.

A Deserved Lesson.
Washington Capital.

The scandal clinging to N. K. Goodwin led the former to request THE NEW YORK MIRROR to "kindly refrain from referring to the matter." THE MIRROR takes a highly proper

course in reproducing Goodwin's request and, charging him with ignorance and stupidity, reading him a deserved lesson.

TEST—No impostor; greatest business, spiritual medium is the well known, original Mrs. Foster; tested by the nobility of Europe; consults on all affairs of life; re-calls past, present and future, marriages, numbers, names one you will marry; brings long separated together; succeeds where others fail. Consultations by mail or receipt of \$1 and stamp, lock of hair, date of birth; satisfaction or no pay; 50c and \$1.40 4th ave., near 4th st., New York; name on bill; also receives sundry.

BOSTON COMEDY CO., H. Price Webber, manager, B. Fourteenth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 94 Washington street, Boston, Mass.

BOARD—CHICAGO—For first class a professional's only. Break fast till 12 o'clock. Dinner 5 o'clock. Lunch after performance. Single rooms \$7 to \$12 per week. Double rooms \$14 to \$25 per week. Mrs. HELEN HUNTER, 1208 Mich. Ave., Chicago.

ALEX. VINCENT, Character Comedian, Comedy Old Men. Disengaged. Address 631 Paul street, Philadelphia.

B. E. EYLER, At Liberty. Property Man. Sober and reliable. Play small parts. Address P. O. Box 15, Carlisle, Pa.

D. F. SIMONDS, Re-engaged with Maggie Mitchell. Address 71 E. 13th street.

FANNY DENHAM ROUSE, As Nancy Dunks in A Legal Wreck. Address Madison square Theatre.

F. R. MONTGOMERY, Character Comedian. JENNIE KAY, Training Soubrette and Mays. GEORGE PEARL, Child Actress and Specialty Artist. Seymour-Stratton Co. 1888-9. Address MIRROR.

J. G. HOWARD, Dramatic and Humorous Reader. Instruction in Elocution. Address Waretown, Ocean Co., N. J., or MIRROR office.

JAMES L. CARHART, As Seth Preece in H. R. Jacobs' Lights of London. Season 1888-9. Address MIRROR.

KATE SINGLETON, First Old Woman and Character Actress. At Liberty. Address 311 East 65th street, N. Y., or MIRROR.

LAURA BURT, As Fantasma, with the Hanlon Brothers. Second season. Address en route.

LOUISE SEARLE, Disengaged. Address MIRROR.

LILLIAN DE WOLF, Leading Support with John Murphy Season 1888-9. Address Simmonds and Brown.

MATHILDE MULLFNRACH-OSTRANDER, Address Deaver University, Deaver, Colorado.

MINNIE MASKE, Juveniles and German Character. Address MIRROR.

MARIE GREENWOOD, Prima Donna Soprano. Grand and Comic Opera. Address MIRROR.

MISS STELLA REES, Open for engagement Season 1888-9. Address MIRROR.

MR. CORNELIUS MATTHEWS, Dramatic Author. Address MIRROR.

MARIE HILFORD, Disengaged. Address Agents or MIRROR.

MARION GRAY, Soubrette, Juvenile and Irish Comedy. At liberty. Address care MIRROR.

OSCAR EAGLE, Disengaged for next season. Address care MIRROR.

ROBERT A. FISK, Singing Comedian. Address 51 31st St., Flat 4, Chicago, Ill.

SAMUEL J. BROWNE, Re-engaged with Robert Downing. Season 1888-9. Address MIRROR.

THOS. E. GARRICK, JOHN M. STURGEON, Singing. Address 624 Locust street, St. Louis.

WILL J. JOSSEY, Utility or Juveniles. Disengaged Season '88-9. Address N. Y. MIRROR.

WILHELMINA SWANSTON, Juveniles. Leads. Address MIRROR.

WILLIAM YERANCE, Mr. and Mrs. Florence's Comb. Postal Address, 238 William street, New York.

WILL H. MAYO, In a Muddle. (Room 6) 19 East 14th Street, New York.

DAVENPORT.
LA TOSCA.

SEASON 1888-9.

Managers for MISS DAVENPORT, KLAWEERLANGER, 23 East 14th Street, New York.

Nelly Lyons Healy. With MISS LAVINIA SHANNON. Season 1888-9.

Virginia Marlowe. MARGARET MATHER COMPANY. Address 192 South 5th St., Brooklyn, E. D.

E. Tom Webber. With MISS ROSE COGHAN. Michel (Jocelyn); Triplet (Masks and Faces).

THE RESORT OF THE PROFESSION EUGENE BREHM. 10 Union Square, New York.

The choicest refreshments always on hand. ALSO NOTARY PUBLIC.

COPYING. MRS. H. A. RICHARDSON. THEATRICAL COPYIST AND TYPE-WRITER, 37 East 10th street (bet. H'way and 4th ave.)

BATONS GRIMES. (GREASE PAINTS.) Maison Dorin, 27 Rue Grenier, St. Lazare, Paris. Fards, Rouges et Blanc, pour Ville et Theatre.

An Improved Article, agreeably perfumed and harmless.

COMIC OPERA THEATRE, April 1, 1888. Please send me a box of your Dramatic Sticks. I think them very excellent and much superior to those of four or five make.

VAUDEVILLE THEATRE, April 6, 1888. I have been using your Dramatic Sticks for a week and I hasten to sincerely present you my congratulations.

EUGENE GARRAUD. Wholesale Agents, 56-58 Murray St.

MADISON SQUARE GARDEN

Commencing Sunday,

OCTOBER 7.

A Decided Novelty in the Amusement and Athletic World!

SIX DAYS' Rowing Race

On the Newly Invented



ROADSCULLER; Or, Land-Rowing Tricycle.

14 CHAMPION OARSMEN

Are Entered, Comprising all the Great Scullers of the World, as follows:

JOHN TEEMER, WILLIAM O'CONNOR, JACOB G. GAUDAUR, WALLACE ROSS, GEORGE BUBEAR, WILLIAM G. EAST, ALBERT HAMM, JOHN MCKAY, GEO. W. LEE, FRED. PLAISTED, JOHN LARGAN, PETER H. CONLEY, JAMES A. TEN EYCK, JACOB TEEMER.

\$10,000 in Cash Prizes

AS FOLLOWS:

First Prize	\$1,500
Second Prize	1,250
Third Prize	1,000
Fourth Prize	750
Fifth Prize	500
Sixth Prize	250
Six Grand Prizes	\$5,000
For the six Oarsmen going the Greatest Distances	
Six Daily Prizes of \$250 each	\$1,500
For the Oarsman making the most Miles Each Day	
Eight Special Prizes—	
First, making 100 miles, \$500 each	\$1,000
Second, making 200 miles, \$500 each	1,000
Third, making 300 miles, \$500 each	1,500
Fourth, making 400 miles, \$500 each	2,000
Fifth, making 500 miles, \$500 each	2,500
Sixth, making 600 miles, \$500 each	3,000
Twenty Cash Prizes, amounting to	\$10,000

The cash prizes offered are larger than ever competed for in a rowing tournament, and the race will be a bona fide contest between these trained athletes, starting at MIDNIGHT, SUNDAY, OCT. 7, and rowing six hours—and daily thereafter from 10 to 12 P. M. until midnight Saturday—

A 60 HOURS' RACE.

The R. WING TRICYCLE is propelled precisely as a Single Shell is rowed, sliding seat included, except that the oarsman faces ahead. The machine is capable of twenty miles and upwards per hour on a good straight road, and the preliminary practice in the Garden of eight laps—the mile develops a speed of 16 to 18 miles per hour.

This is the most important race on the

Roadsculler

in the United States, but in events have been held that produced the most intense excitement.

Unlike the so-called go-as-you-marches, none but world-famous and skilled athletes, models of physical manly, are permitted to compete in the Roadsculler Races.

INNES' FAMOUS 13TH REGT. B.

Of 75 Solo Artists

WILL GIVE A Grand Sacred Concert

ON SUNDAY EVENING

From 8:30 to 12.

Introducing Novel and Sensational Effects, particulars of which in Sunday Newspapers.

Also CONCERTS BY INNES' BAND

Afternoon and Evenings during the Week.

The most scrupulous care will be exercised by the management to avoid any unpleasant features or surroundings, and to keep the tone of the entertainment above reproach and worthy of the patronage of refined ladies and gentlemen.

Admission, 50c. Reserved Seats, \$1.

THE ROWING TRICYCLE CO. OF NEW YORK, Proprietors.

C. H. MCCONNELL, General Manager.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the Cities and towns alphabetically arranged below.

ALTOONA, PA.

THE NEW ELEVENTH AVENUE OPERA HOUSE.

THE ONLY FIRST-CLASS OPERA HOUSE IN THE CITY.

This elegant Opera House was built on the site of the old Opera House, under the supervision of the celebrated architect, Mr. J. M. Wood, of Chicago, and will open Oct. 1, 1888, with

MR and MRS. W. J. FLORENCE.

Stage 35 feet deep 73 feet wide and 50 feet high. Seating capacity about 1,500. First-class incandescent lights. The whole house beautifully upholstered, decorated and carpeted, and the most approved folding opera chairs will be used throughout. For open time address

E. D. GRISWOLD, Manager.

Or Klav and Erlanger, Taylor's Exchange, 23 E. 14th Street, New York, Agents.

ATLANTIC CITY, N. J. Grand Opera House.

Population 15,000. Located in the center of the city; has every improvement known at the present day. Stage 36x50; 12 dressing-rooms; 10 full sets of scenery. Incandescent lights; heated or cooled by steam. Seating capacity, 1,500. First-class attractions waiting time address

C. A. IDLER & CO.

ALLIANCE, OHIO. PEOPLE'S THEATRE.

Third season. Centrally located. Ground floor. Seating 150. Elevated seats. Pop. 7,000. Open dates for good attractions. G. W. SOURBECK, Manager.

ATTICA, OHIO. LEBOLO'S OPERA HALL.

Good Show Town. Ten Sets Scenery. Rest or Share. Address C. A. MYERS, Manager.

BOWLING GREEN, KY. POTTER'S OPERA HOUSE.

Has been entirely remodeled, with new Boxes, Scenery, Chairs and Balcony. Seating capacity, 800, and will be ready to open Sept. 1, 1888. Bowling Green is located on main line of L. & N. R. R., about midway between Louisville, Ky., and Nashville, Tenn. Address POTTER BROS., Bowling Green, Ky.

BRISBIN, PA. BRISBIN OPERA HOUSE.

Seats 800. M. J. VAN DUSEN.

BOSTON, MASS. THE CARROLLTON.

Corner Providence and Church Streets, opposite Providence Depot.

ON THE AMERICAN AND EUROPEAN PLAN. TABLE FIRST CLASS.

SPECIAL RATES TO PROFESSIONALS.

Miss M. J. DICK, Proprietress.

CHARLESTON, S. C. PEOPLE'S THEATRE.

F. L. O'NEILL, - Lessee J. F. O'NEILL, - Manager. Ready Oct. 1, 1888. Capacity, 1,500. Four private boxes. Latest improved vaud opera chairs from Andrew & Co. Stage is 68 feet from footlights to back wall and is 39 feet wide. Six large dressing-rooms and one sitting-room all well furnished on stage floor. Scenery is all new from Soman and Landis. House has a new orchestra, with new music. Special inducement to managers for terms and particulars address at once

J. F. O'NEILL, Manager.

W. W. RANDALL'S Agency, Charleston, S. C. 156 Broadway, New York.

CAMDEN, N. C. NEW OPERA HOUSE.

Seats 750. J. L. BRASINGTON, Manager.

CHAMBERSBURG, PA. ROSEDALE OPERA HOUSE.

Seats 1,000. L. R. KINDLINE, Manager.

DANVILLE, VA. NEW ACADEMY OF MUSIC.

Solicits engagements for season commencing Sept. 1, 1888, and especially for Exposition Week, Nov. 22. Only theatre in the city. Recently opened. Furnished in first-class style, with latest scenery to be obtained. Latest improved chairs. First floor. Street-cars pass the door. Altogether one of the prettiest and best equipped opera houses at the South.

NEAL & GERST, Proprietors.

DOWAGIAC, MICH. DOWAGIAC OPERA HOUSE.

W. R. RITTER, - Proprietor. Seating capacity 1,000. First-class in every particular.

ERIE, PA. CLAUD THEATRE.

New. Just completed - in centre of city. Ten sets of scenery. Seats 1,000. Electric lights. A first-class attraction solicited. Address H. V. CLAUD.

GOVERNMENT, N. Y. OPERA HOUSE.

WANTED FOR FAIR DANCES, Sept. 4, 5, 6, 1888, a Good Attraction. Good chances for Fair dates in neighboring towns. Share or rent. Remodeled Seats 800. L. T. STERLING, Manager.

GREENVILLE, TEXAS. CAMERON OPERA HOUSE.

Elevated floor, and seating capacity increased to 650. New carpet on stage and dressing rooms. Population, 7,000. F. NORTHRUP, Manager.

HAMILTON, OHIO. MUSIC HALL.

Seats 1,000. Opera chairs; scenery full and complete. Have piano. Will rent or share. Stage 32x35. HATZFELDT & MORNEK, Managers.

LEHIGHTON, PA. Leighton Opera House.

Seating capacity 600. Electric lights. Finest scenery. Hall complete in all its departments - equal to city theatre. In centre of population of 5,000 theatre-going people. DANIEL WILLARD, Prop.

MASSILLON, O. BUCHER'S OPERA HOUSE.

Now booking for 1888-89. Only good attractions. Share or rent. Seats 1,000. Dr. C. F. PORTER, Manager.

MOUNT MORRIS, N. Y. SEYMOUR OPERA HOUSE.

Main line D. L. & W. & Erie R. R. Thirty-five miles from Rochester. Cyclone bill-board system, all on main street. Local papers adv. free. House licensed. First-class show towns. Share or rent. Only one attraction a week. Seating capacity 500. Five elegant dressing-rooms and appointments. Heated full scenery. Do not belong to any circuit. Do not play ten-cent. co. NORMAN A. SEYMOUR, Proprietor.

MEDINA, N. Y. BENT'S OPERA HOUSE.

M. J. MARTINE, - Lessee and Manager.

WANTED.

Good Opera, Dramatic, or Musical company to open house between Sept. 8 and Oct. 1. Big money for party that opens. House closed since March.

Address M. J. MARTINE, Lockport, N. Y.

MEDINA, N. Y. BENT'S OPERA HOUSE.

M. J. MARTINE, - Lessee and Manager.

Population over 7,000, with drawing district of 5,000. Seats 1,000. Fine orchestra and few Fisher grand piano. Means in THE WEST paying town on the Niagara Falls line of the N. Y. Central. Sharing only with first-class attractions. Managers of same having open time address all communications to

M. J. MARTINE, Lockport, N. Y.

NEW YORK, N. Y. First-class Board and rooms.

Under new management. Superior cuisine and attendance, every home comfort. Table boarders Mrs. A. F. KRAUSS.

PLATTSBURGH, N. Y. Music Hall.

Under new management. Open time. M. LEO ROCKWELL & CO. Managers.

PAINTED POST, N. Y.

BRONSON OPERA HOUSE.

Entirely remodeled. Complete scenery. Seating capacity 600. First-class show town. Fall season opened Sept. 22 with His Henry's Famous Pr. mium Minstrels to packed house. For time address W. F. BRONSON, Mgr.

PARIS, MO. POAGE'S GRAND OPERA HOUSE.

Elegantly Appointed. Seating Capacity, 675.

Managers of first-class attractions desiring dates communicate as above.

PADUCAH, KY. MORTON'S OPERA HOUSE.

Population 10,000; seating capacity 1,000. The finest and best equipped opera house for its size in the State. Will play nothing but first class attractions.

Fall Jubilee Oct. 15 and 16; 1,000 strangers in town. Want good attractions a few above date. Address

KLAU & ERLANGER, 23 E. 14th St., New York.

SELECT HOUSE, 150 E. 21st St. Gramercy Park privileges.

Three connecting rooms. Sumptuous table. Also parlor and two single rooms. Reference, Minkus.

YORK, PA. YORK OPERA HOUSE.

Only theatre in city of 25,000 population. Seating capacity 1,000. Every modern stage appliance. Everything complete. Large machine shops and mercantile interests. For terms address

B. C. PENTZ, Manager.

WASHINGTON C. H., OHIO. NEW OPERA HOUSE.

Now booking for season of 1888 and 1889. Only first-class attractions wanted.

SMITH & SILCOTT, Managers and Lessees.

WOONSOCKET, R. I. NEW OPERA HOUSE.

Open Sept. 1, 1888. Auditorium on ground floor. Seat 1,500. Stage 32x66. Now booking time for season 1888-89. F. S. WEEKS, Jr., Manager.

WEST POINT, MISS. OPERA HOUSE.

West Point Rifles, Lessees. First-class attraction wanted to open this house in October. Other time open. Good show town, and within eighteen miles of Columbus, Aberdeen and Starkville. Address CAPT. R. M. LEVY, 141 West Forty-second street, New York City, or West Point, Miss.

C. JAY WILLIAMS.

German Dialect Comedian.

LILLIAN KEENE.

Juveniles and Soubrettes.

With WE, US & CO.

HELEN SEDGWICK.

SOUBRETTE.

AT LIBERTY SEASON 1888-9.

Address Minkus.

What do you think of a Speaking

Pantomime?

"I GUESS YAAS!"

Geo. H. Adams

Wm. Craig

Special engagements only, in New York or Boston.

Address Boston Museum.

William Blaisdell, Jr.

Singing Comedian and Grotesque

Dancer.

Second Season with

SKIPPED BY THE LIGHT OF THE MOON CO.

Leon John Vincent.

STAGE-MANAGER.

DISENGAGED.

Address 238 Sixth Avenue, New York City.

Ed. H. Van Veghten.

As TOM TRACY in F. F. Proctor and George S.

Knight's OVER THE GARDEN WALL company.

Address care Minkus office.

Ella Mayer.

DISENGAGED.

Address 95 Worcester Street, Boston, Mass.

Francis Gaillard.

DUFF'S OPERA CO.

Alice Gaillard.

QUEEN INDIGO.

Address 458 Sixth Avenue, New York.

Jno. W. Jennings.

COMEDIAN.

Permanent address, Station F, New York.

David R. Young.

Specially engaged for SNORKEY.

Under the Gaslight Company.

Marie Carlyle.

Singing Soubrette. At Liberty.

Address Minkus.

Miss Alice Grey.

Second season with Held by the Enemy Co.

DISENGAGED till November.

Address 408 W. 23d Street, New York.

WILLIAM R. HATCH.

LEADING TENOR.

Season 1887-88, Strakosch English Opera Co.

MARIE KNOWLES.

MEZZO.

Season 1887-88, Princess Arabian Nights Co.

DISENGAGED FOR 1888-89.

Permanent address, Minkus.

Grace Addison.

SINGING SOUBRETTE.

ALADDIN CO.

Address 24 West 24th St.

Fred. E. Queen.

Light Comedian. Stage Manager and Instructor of

Dancing. With W. W. Tilton's ZIG-ZAG CO.

America's Brilliant Young Tragedian.

ROBERT DOWNING.

Under the personal management of

Mr. JOSEPH H. MACK,

in the

Grandest Production Ever Given

Spartacus the Gladiator

Also productions of

Julius Caesar, Othello, Ingomar, St. Marc.

Geo. E. Gouge.

AT LIBERTY SEASON 1888-89.

As Advance Agent or Manager. First-class Attraction

Only.

Summer season with Pain's Last Days of Pompeii in

Boston. Address care F. A. SEARLE,

269 Washington Street, Boston, Mass.

Chas. L. Andrews.

MANAGER.

MICHAEL STROGOFF CO.

O'Kane Hillis.

The Talented Young Actor.

As MICHAEL STROGOFF.

Address all communications en route.

HARRY W. SEWALL.

DISENGAGED.

Manager, Business or Advance.

Address Minkus.

Grace Huntington.

STARRING IN

"MISS FITZ."

Season 1888-89.

THE STOWAWAY CO.

Address Minkus.

Verner Clarges.

At Liberty until September.

Next Season with MISS COGHLAN.

Address care N. Y. Managers' Exchange, 1193 Broadway,

or Simmonds and Brown.

Frederick W. Bert.

MANAGER.

Herne's Hearts of Oak.

SEASON 1888-89.

Address 23 East 14th Street, N. Y. City.

Laura Booth.

As LAURA COURTLAND;

Walter B. Woodall

As RAY TRAFFORD

In UNDER THE GASLIGHT.

At Liberty Oct. 28.

Fletcher Williams.

JUVENILES AND LIGHT COMEDY.

Address 207 West 14th Street, N. Y.

W. H. Bartholomew.

Favorite Comedian and Character Actor.

At Liberty for Season 1888-9.

Address 1124 Fairmount Ave., Philadelphia, Pa.

Miss Emma R. Steiner.

Musical Director and Composer.

Orchestrations for sale or rent.

Address STEINWAY HALL, New York.

Fanny Gillette.

AT LIBERTY.

171 West 8th Street.

A. L. Southerland.

Manager or Advance.

Address Minkus.

Gussie De Forrest.

LEADING.

Address Agents or 237 West 20th street, New York.

Blanche Sherwood.

SINGING AND DANCING SOUBRETTE.

Permanent address, 263 West 11th st.

M. E. Bloom.

SCENIC ARTIST.

284 Grand Street Brooklyn, N. Y.

George H. Rareside.

LIGHT COMEDY, JUVENILES, and SINGING.

Season 1886-7-8-9 with Newton's Lost in London

Co. Address Minkus.

Edwin Strathmore.

JUVENILE ACTOR.

DISENGAGED.

Address P. O. Box 337, St. Louis, Mo.

Ada Boshell.

AT LIBERTY.

Singing and Dancing Soubrette.

Agents, or 220 W. 21st Street, New York.

Lizzie Evans.

Starring in THE BUCKEYE.

C. E. CALLAHAN, Manager.

Address Havan's Theatre, Cincinnati, O.

W. T. Carleton.

Proprietor and Manager

CARLETON OPERA COMPANY.

Address communications

BEN STERN, Business Manager,

En Tour.

Floy Crowell.

TIME ALL FILLED.

Per route.

SEASON - - - 1888-89

Joseph Adelman.

LEADING MAN

with

MISS FLOY CROWELL.

INGOMAR, ROMEO, FAUSTUS, ETC.

MISS

Kate Forsythe.

AT LIBERTY.

Address care Minkus.

Stephen Leach.

MANAGER

LEACH'S COMEDY COMPANY.

J. H. ALLIGER, Business Manager,

1392 Broadway, New York.

T. D. FRAWLEY.

Leading Man with Miss Clayton.

JACK DERING in THE QUICK OR THE DEAD.

FIFTH AVENUE THEATRE.

Miss Adelaide Moore.

W. B. MOORE, Manager.

London address, 21 Salisbury street, Strand, W. C.

American address, P. O. Box 204, New York.

"The Boom is Now On."

FASHIONS.

A POSITIVE SUCCESS! A BRILLIANT SUCCESS! A SURE WINNER! DONNELLY'S BEST OF ALL!

This sparkling Comedy is universally conceded by the press as excelling in every particular NATURAL GAS, LATER ON, and all other Musical Comedies. The press opinions below will substantiate the above claims:

Buffalo Evening News, Sept. 27.
Fashions is a success and an undeniable one. A bright, witty satire on society, at once refined, funny and charming. It was an enthusiastic audience that secured the artists behind the footlights at the Academy last evening, and everyone was delighted. Seldom does so large a number of stars appear in a single company. Charles Jerome as Sharp Manhattan, Ella Jerome as Nady, the Irwin Sisters as Mrs. and Miss Manhattan, Miss Hilda Thomas as Lady Flora Flynton, Charles V. Seamon as Delancey Dodge, George Murphy as Fritz Clausen, and W. Armstrong as Naggles, makes an exceptionally strong cast. The fun of the piece is delicious, and never for an instant approaches vulgarity. It is hard to raise any particular part of the play, as it was all too good to discriminate. Miss Hilda Thomas was rapturously applauded for singing "When Baby Smiles in Her Sleep" and "Sally in Our Alley," an old song with Miss Thomas, but always good. The Irwin Sisters were the life of the play, and May Irwin's skillful tact kept up the interest every moment. As a leader of society she was an admirable success. Mr. Charles Seamon also won a hearty encore by his apt burlesque of certain actors and athletes. Perhaps his best mimicry was the premiere

danceuse, which was certainly admirable. Fashions will be repeated to-night and to-morrow and to-morrow matinee. It is the brightest and most taking comedy given in Buffalo since the Daly company was here last winter.

Detroit Evening News, Sept. 25.
H. Gratton Donnelly's new skit, Fashions, was seen at White's last evening for the first time in this city. The piece is better than his other great success, Natural Gas, and abounds in flashy, quick wit, which is the American humor of to-day. The facetiousness of no other nation in the world is so instantaneous and effervescent, champagne-like, as our own, and Mr. Donnelly has caught the national idea. The piece depicts in a humorous way the trials of a stockbroker, who was trying to keep abreast of the market and the extravagant tastes of his family, at one and the same time, and while no particularly striking situations are brought out, a clever (no star—all star!) company makes the most of every point. There were the Irwin Sisters, Charles Jerome, C. V. Seamon, George Murphy, Chas. Sawtelle, Ella Jerome, Hilda Thomas and Lillie LaVerde, among the merry crowd, and they danced and sang and amused the audience and themselves too,

carrying Fashions to an undoubted success in Detroit. Fashions is a hit.

Detroit Free Press, Sept. 25.
The world loves to laugh, we are told. H. Gratton Donnelly recently put together a musical farce which he named Fashions, in which work he tells us, in an author's note, that he had "no high purpose in view than to humor that pleasing way of the world." He succeeded fairly on similar lines when he produced Natural Gas, but in Fashions one easily discerns a better quality of mirth and considerably better workmanship. To the practised observer of this kind of theatrical diversions it is clear that Fashions has one notable advantage over many pieces of its order; it is played by old time performers who were stars in their branch of the profession and who still do work that is beyond the reach of the la-dah-dah novices that throng the stage or even of the so-called legitimate players whom the stress of weather and the popular demand have driven into these musical-farceful side orders. How many merry associations are recalled by the names one reads in the cast of Fashions! And how the play days come back in the presence of those old friends, the Irwin Sisters, Charles V. Seamon, George Murphy, Chas. Sawtelle, Ella Jerome, Hilda Thomas and Lillie LaVerde.

Thomas and Lillie LaVerde! All these and others are in Mr. Donnelly's latest piece, and they were welcomed at White's Theatre last night by a numerous audience. That their performance caught the general fancy is unquestioned. They sang and danced and "cut up" with consummate ability and dash and sparkle and finish; and they were complemented by unstinted applause. In their hands Fashions is a hit, and at the same time illustrates the exceptional cleverness of the performers in it.

Detroit Tribune, Sept. 25.
The author of Fashions the musical comedy presented at White's last evening, may be taken at his word when he says "he has no higher purpose in view than to humor that pleasing way of the world." Fashions has a grand work of plot, but it is employed merely to facilitate the grouping of clever specialties in songs, dancing and dialogues. The company is a good one, in fact much better than the average comedy company. Charles Jerome as Sharp Manhattan, a bucket-shop broker, is highly amusing in his representation of a Wall Street sharp, whose ingenuity is being constantly taxed to escape the importunities of creditors and to supply the wants of an extravagant wife and daughter. Charles V. Seamon as Delancey Dodge, a

man about town, won applause for his clever dancing, in which he introduced imitations of manners peculiar to the stage. His characterization of the ballet-dancer brought down the house.

The ladies of the company are all good singers and graceful dancers. Miss Hilda Thomas sang with good expression and was several times recalled. Miss Lillie LaVerde, Misses F. and May Irwin and Miss Ella Jerome were hardly less successful in pleasing the audience.

Managers of first-class Opera Houses having open time please address DUDLEY McADOW, care Holliday Street Theatre, Baltimore, Md., week Oct. 8, or Albaugh's Grand Opera House, Washington, D. C., week Oct. 22.

AROUND THE WORLD IN 80 DAYS.

Managers, Read and be Governed Accordingly.

At a stated term of the Circuit Court of the United States, held in and for the Southern District of New York, Second District, at the Court Rooms thereof, in the United States Post Office Building, in the City and County of New York, on the 17th day of August, 1888. Present: HON. E. HENRY LACOMBE, Justice. Ordered, Adjudged and Decreed: That the said WILLIAM J. FLEMING is the sole and exclusive owner of the right, title and interest in and to the play or drama entitled and known as "Around the World in 80 Days," and entitled to the sole and exclusive right to perform and represent the same. And it is further Ordered, Adjudged and Decreed: That the said defendants, their servants, agents, employees, attorneys or other representatives in any capacity or manner whatsoever, are hereby perpetually enjoined and restrained from directly or indirectly, or in any manner or way whatsoever, producing, re-presenting, performing, or exhibiting, or causing, or permitting, or procuring, or aiding, or assisting in any production or representation of the said drama or play of "Around the World in 80 Days," in any theatre, or public or private place of entertainment in the United States, either by the said title of "Around the World in 80 Days" or by any other title whatsoever.

W. J. FLEMING, Clerk.

Any and all parties infringing on my rights by producing or announcing a production of said play will be duly prosecuted.

WINNIPEG, MAN.

PRINCESS

Opera House.

CHANGE OF MANAGEMENT.

All Contracts Made Before Sept. 1 are Cancelled.

Managers write for time.

CAMPBELL & SEACH, Mgrs.

NEW

Masonic Theatre.

NASHVILLE, TENN.

The Best Located Theatre

in the City.

Newly Refitted. Electric Light, etc.

Open Time for Good Attractions for

Weeks of Christmas and New Year's.

H. C. Danforth having severed his connection with

this house, all communications must be addressed to

R. N. SLYGH, Manager.

NEW OPERA HOUSE, MEXICO, MO.

FERRIS GRAND.

JUST FINISHED.

Auditorium on ground floor. Stage 53x40 feet; 1,000

opera chairs. Seating capacity 1,400. 18 foot scenery.

WANTED—FINE ATTRACTIVE ONLY.

Mexico is a live town; two roads; 6,000 population.

G. L. FERRIS, Manager.

LELAND OPERA HOUSE.

Albany, N. Y.

Manager

Stars and combinations desiring time at above house

Address Mrs. R. M. LELAND, 845 Broadway, N. Y.

Special Notice—I am also the author

agent for the following works: Janet Pride

and Stray, How She Loves Him, Florida Frost

Formosa, Flying Scud, Elsie, After Dark, Hunted Down,

Fool Play, Lost at Sea, Vice Versa, Jezebel, Sulamite,

Robert Emmet (new), Jennie Deane, Jessie Brown, Col-

leen Brown, The Shaughraun, Arrah-na-Pogue and Pin

MacCool.

MRS. R. M. LELAND

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of

M'LISS in their theatres, they will be prosecuted to the

full extent of the law.

ROBERT FULFORD.

WANTED

For the

JOHN S. MOULTON

DRAMATIC COMPANY,

WEEK STANDS ONLY.

First-class Leading Man. Character and Old Man, Good

Leading Woman. Address with full par-

ticulars JOHN S. MOULTON, Box 30, Salem, Mass.

C. R. GARDINER, Proprietor.

HE, SHE, HIM AND HER.

ZOZO, THE MAGIC QUEEN.

ONLY A FARMER'S DAUGHTER (re-written).

FATE, by Bartley Campbell.

ONLY A WOMAN'S HEART (re-written).

MORIARTY THE CORPSE.

THE REGENT'S DIAMOND.

Part Owner and Manager Clay M. Greene a version of

UNCLE TOM'S CABIN.

THE ARABIAN NIGHTS.

Capt. Thompson's version, as played last S

Chicago. Address, Manhattan, N. Y.

Production will follow unauthorized prod

any the above plays.

NOTICE.

BANDMANN.

Louise Beudet and Co.

D. E. BANDMANN, now on his ranch, will open his

season about the end of November with a new

play by Tom Taylor, entitled DEAD OR ALIVE.

Also in repertoire: NAUGHTY'S, DR. LEVYLL AND

MR. HYDE and HAMLET. Managers having open

time address

CHAS. H. KEESHIN, Manager,

Futnam House, N. Y. City.

Edwin Arden

EN ROUTE IN

BARRED OUT

A GRAND SUCCESS.

Season of 1887-8.

MR. RICHARD MANSFIELD.

At the

Lyceum Theatre, London,

Commencing Sept. 3.

Under the management of E. D. PRICE.

Seventh Season

J. C. STEWART'S

TWO JOHNS

COMEDY COMPANY.

Better than ever. Best money attraction now travelling.

Time all Filled.

Address A. Q. SCAMMON, Manager.

Charles H. Yale,

MANAGER

WM. J. GILMORE'S

Grand Legendary Spectacle,

—THE—

Twelve Temptations.

All communications address

Care Central Theatre, Philadelphia, Pa.

SEASON - - - 1888-89

Edwin F. Mayo.

SILVER AGE

AND

DAVY CROCKETT.

MISS MADDERN

For open time after Nov. 1 address care RANDALL,

1267 Broadway, New York.

SHERIFF'S SALE.

By order of the Court, I shall sell on OCTOBER 11,

1888, at 10 o'clock, noon, at the Providence Warehouse,

in the City of Providence, R. I., a large lot of first-

class, new Stage Scenery and miscellaneous Stage

Properties, including 36 Drops, 10 sets of Wings, lot of

Set Pieces, etc. The same lately used by Messrs Gard-

ner and Randall in the production of Uncle Tom's

Cabin.

WALTER C. SMITH,

Deputy Sheriff.

A. O. O. F.

Brothers of the Edwin Forrest Lodge of the Actors'

Order of Friendship are notified that business of im-

portance will come before the next meeting of the Lodge

at 7, at 3 P. M. All brothers of either

order are earnestly requested to attend.

W. C. SMITH, President.

Continued Success in London

Of the Distinguished American Actress,

GRACE

HAWTHORNE

SOLE LESSEE ROYAL PRINCESS THEATRE.

One of the largest and handsomest theatres in Europe.

Also sole possessor in Great Britain of the rights of pro-

ducing in English Mr. Victor Sardou's celebrated play

THEODORA.

Address all communications in regard to either of the

above to W. W. KELLY, Manager,

Royal Princess Theatre, London, England.

MAGGIE MITCHELL.

SEASON 1888-89.

Her Latest and Greatest Success,

"RAY."

Time All Filled. Company Complete.

Address all communications to

WM. L. LYKENS, Manager, en route.

TO THE

Old Dominion

STEAMSHIP CO.

Offers

Peculiar Advantages

to

Theatrical Cos.

Opening in Norfolk or Rich-

mond on Mondays.

Especially favorable terms

can be made for scenery and

baggage.

W. H. STANFORD, G. P. A.,

235 West St., New York.

DOBLIN, Tailor.

854 BROADWAY,

(Morton House).

Only the VERY FINEST TAILORING at MOD-

ERATE PRICES, for CASH, the INVARIABLE

RULE.

Ladies' Jackets and Liveries.

M. HERRMANN,

THEATRICAL AND

BALL COSTUMES,

145 FOURTH AVENUE,

NEW YORK.

AMATEUR THEATRICALS A SPECIALTY.

Out-of-town Amateur Dramatic Societies, Churches

etc., guaranteed entire satisfaction.

Ladies and gentlemen of the Theatrical Profession

will do well to have our estimate before going elsewhere.

F. ROEMER,

The Largest Historical

Costumer and Armorer

IN AMERICA.

Also Costumer for all the Principal Theatres.

Fifth Avenue Theatre, Grand Opera House,

Star Theatre, Madison Square Theatre, New

Park Theatre, Niblo's Garden Theatre, Peo-

ple's Theatre, Fourteenth Street Theatre,

New Windsor Theatre

No. 129 Fourth Avenue,

Bet. 12th and 13th streets.

NEW YORK.

HAWTHORNE

COSTUMER.

4 East 20th Street, New York

THE EAVES

COSTUME COMPANY,

63 East 12th st., New York.

Silk and Worsteds Tights and Shirts.

Daily competition in price, style or workmanship. Man-

agers and the profession generally will find it to their inter-

est to get estimates from this old and reliable house. New

wardrobes made up either for sale or hire. The largest

stock of Armors, Theatrical and Operatic costumes in the

United States always on hand. Out-of-town trade spe-

cially solicited.

GOODS SENT EVERYWHERE C. O. D.

Send for Catalogue.

EDWARD J. HASSAN'S

Grand Scenic and Aquatic Production,

One of the Finest

EDWIN M. RYAN AS JOHN MISHLER.

The Greatest River Scene Ever Produced.

CAPT. LUIGI SORCHO,

The Hero of the Nile. The Greatest Swimmer and Diver on the Face of the

Earth. The Possessor of THIRTY-SIX Magnificent Gold Medals,

Presented him in all Quarters of the